THE PUBLIC LIBRARY OF THE CITY OF BOSTON.
THE ALLEN A. BROWN COLLECTION.
**M 393.13

1,011 2

A MERRY COMPANY

OR

THE CADETS' PIC-NIC

A COMIC OPERETTA

FOR BOYS AND GIRLS.

INTRODUCING MELODIES FROM

"La Mascotte," "Patience," "Perichole," "The Mikado," and also a number of other choice popular airs.

WRITTEN AND ARRANGED BY

COLLIN COE.

BOSTON:
Oliver Ditson & Co.

NEW YORK: C. H. DITSON & CO.
CHICAGO: LYON & HEALY.
PHILADELPHIA: J. E. DITSON & CO.

Copyright, 1886 by Oliver Ditson & Co.

Gems of English Song.

256 Pages, Sheet Music size.

THE COLLECTION PAR EXCELLENCE OF THE DAY.

This collection, recently revised and enlarged, is admitted to be the finest ever issued, and comprises over eighty of the choicest songs published. The table of contents bears witness to its general excellence.

***Price** in Boards, $2.00; Cloth, $2.50; Cloth Gilt, $3 00.* **Sent postpaid for retail price.**

CONTENTS.

Ah! if thou couldst know.....*Balfe*
A warrior bold.....*Adams*
Alice, where art thou?.....*Ashcher*
Auld Robin Gray.....
Ballad Singer.....*Linley*
Bells of Aberdovey.....*"Welsh Melody"*
Beautiful bird, sing on.....*Howe*
Blue Alsatian Mountains.....*Adams*
Bride bells.....*Roeckel*
Bridge (The).....*Lady Carew*
Bright beyond (The).....*Howe*
By the blue sea.....*Smart*
Christmas song.....*Adam*
Clang of the wooden shoon.....*Molloy*
Come with me. (Duet).....*Campana*
Consider the lilies.....*Topliff*
Day is done.....*Balfe*
Do I love thee?.....*Wiegand*
Do you remember? (Duet).....*Campana*
Douglas, tender and true.....*Lady J. Scott*
Dresden china.....*Molloy*
Embarrassment.....*Abt*
Esmeralda.....*Levey*
Far away.....*Lindsay*
Fly forth, O gentle dove.....*Pinsuti*
Hour of sweet repose.....*Howe*
I am content.....*Sainton*
I am weary with rowing.....*Boott*
I love my love.....*Pinsuti*
I love my love in the morning.....*Allen*
It was a dream.....*Cowen*
In the gloaming.....*Harrison*
Jamie, do you hear me calling?.....*Molloy*
Killarney.....*Balfe*
King's highway.....*Molloy*
Kerry dance.....*Molloy*
Let me dream again.....*Sullivan*
Like the lark.....*Abt*
Little maid of Arcadee.....*Sullivan*
London Bridge.....*Molloy*
Lost chord.....*Sullivan*
Looking back.....*Sullivan*
Lover and the bird.....*Guglielmo*
Maiden's rose.....*Hatton*
Maid of Athens.....*Allen*
Midshipmite.....*Adams*
Nancy Lee.....*Adams*
Nazareth ("Though poor be the chamber").*Gounod*
No, 'tis not true.....*Mattei*
O sing on, sweetly to cheer me.....*Guglielmo*
Oh! how delightful.....*Molloy*
O fair dove! O fond dove!.....*Gatty*
One morning, oh, so early.....*Galty*
Only a face at the window.....*Gabriel*
Once again.....*Sullivan*
Palm branches.....*Faure*
Ring on, sweet Angelus.....*Gounod*
Rose of the Alps.....*Linley*
Ruby ("I opened the leaves of a book")...*Gabriel*
Sing, birdie, sing.....*Ganz*
Sing, smile, sleep.....*Gounod*
Sing, sweet bird.....*Ganz*
So the story goes.....*Hatton*
Speak to me.....*Campana*
Sweet Spirit, hear my prayer.....*Wallace*
Tar's farewell.....*Adams*
Tender and true.....*Lyle*
There's nothing like a fresh'ning breeze..*Randegger*
'Tis not true.....*Mattei*
Twilight fancy.....*Molloy*
Twickenham Ferry.....*Marzials*
Vagabond (The).....*Molloy*
Waking at early day.....*Linley*
Weary of living, so weary.....*Gabriel*
We'd better bide a wee.....*Claribel*
Welcome, pretty primrose.....*Pinsuti*
When the thorn is white.....*Von Weber*
Who's at my window.....*Osborne*
Yeoman's wedding song.....*Poniatowski*
You and I.....*Claribel*

2

A MERRY COMPANY;

—:) OR (:—

THE CADETS' PIC-NIC.

—A—

Comic Operetta

FOR BOYS AND GIRLS.

—BY—

COLLIN COE.

BOSTON:
Copyright, 1886, by
OLIVER DITSON & CO.

NEW YORK: CHAS. H. DITSON & CO.
CHICAGO: LYON & HEALY.
PHILA.: J. E. DITSON & CO.

No. 2 in ** M. 393.13

REMARKS AND INSTRUCTIONS.

"A MERRY COMPANY" of School-Cadets and Girls are enjoying a pic-nic. Two of their number, (FLORENCE AND CHARLIE), disguise themselves as an old man and an old woman, and peddle apples, notions and candy on the pic-nic grounds. These characters should be quite cleverly represented by two bright youngsters. The CAPTAIN, BESSIE, GERTIE and the three POLICEMEN should also be personated by active and wide-awake performers.

The stage should have a curtain, and be made to represent an out-of-door scene as well as possible.

The uniform of School Cadets is usually grey; but the dressing of all the characters in this piece is left to the discretion of the director. The disguises of CHARLIE and FLORENCE should be loosely thrown over the regular summer holiday attire, and be made to "change" quickly.

All other instructions and directions will be found in the book.

The leading characters are, FLORENCE, CHARLIE, the CAPTAIN, BESSIE, GERTIE and the three POLICEMEN. The "chorus" should consist of a company of Cadets and an equal number of girls — as many young people as can be conveniently managed on the stage.

Three quarters of an hour should be allowed for the performance.

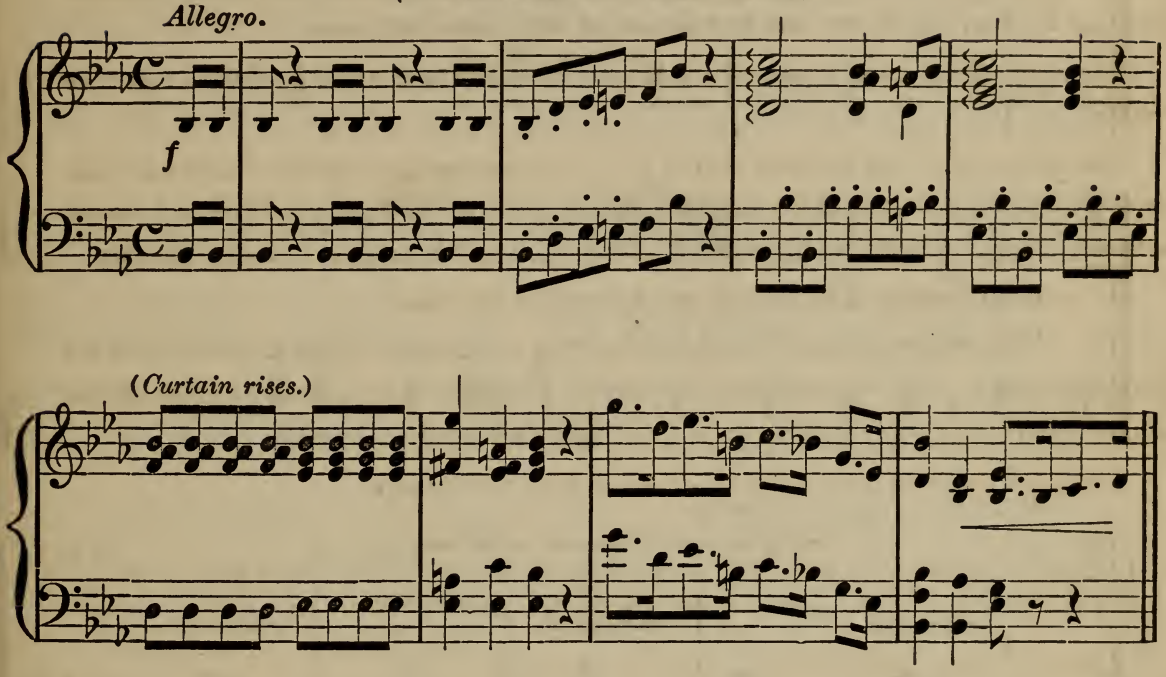
INDEX.

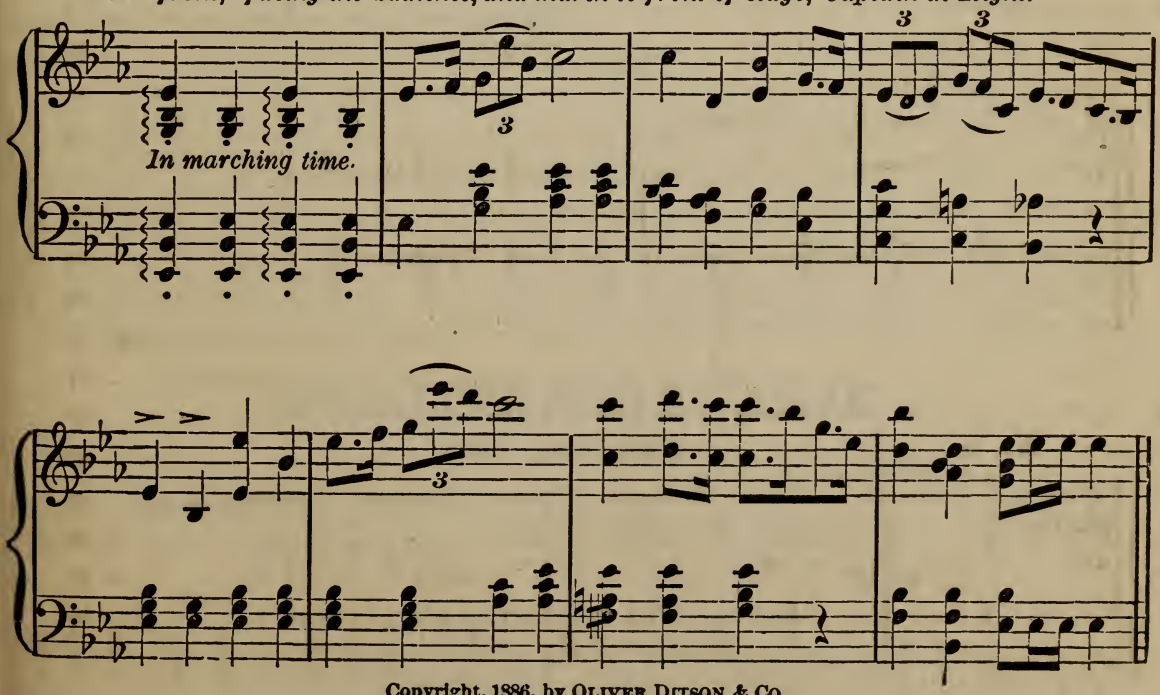
1. RIGHT, LEFT, KEEP STEP. (Melody, "See-Saw.") 4
2. HASTE, YE LADS AND LASSIES. (Waltz-Song.) 4
3. HOW BRIGHT AND CLEAR THE SUN. (Part-Song, Girls.) 6
4. GOOD MORNING! (Song and Chorus.) 9
5. OH, HELP AN OLD WOMAN. (Song and Chorus.) 12
6. HASTE, YE LASSIES. (Exit.) 14
7. OH, WE ARE THREE POLICEMEN. (Song.) 15
8. WE'VE THROWN ASIDE, Etc. (Duet, "Gobble Song," Mascotte.) 17
9. DAYS OF YOUTH. (Chorus. Air, "Sailing.") 19
10. HERE NOW WE GATHER. (Chorus. Air from "Mascotte.") 20
11. SING ON, SING ON. (Two-part Song. Girls.) 23
12. WE STAND BENEATH OUR COLORS. (Song and Chorus. Opera Bouffe Melody.) 25
13. PRAY LISTEN TO MY STORY. (Song and Chorus. Air from "Mascotte.") 27
14. HASTE! NO DELAY! (Exit.) 29
15. NOW WE RETURN. (Chorus of Girls.) 30
16. NOW THE HOLIDAY SPORT IS O'ER. (Chorus. Air from "Patience.") 33
17. IF YOU WANT A RECIPE. (Song and Chorus.) 35
18. YOU THINK IT STRANGE. (Duet. Air from "Mikado.") 37
19. WE HOPE YOU ADMIRE, Etc. (Song and Chorus. Air, "Rosalie.") 39

A MERRY COMPANY.

ACT I.

Introduction.

(A Field near the Pic-nic Grove.)

Enter CADETS, *by twos, Left. March until head of column reaches opposite side of stage, at Right. Then "front," facing the audience, and march to front of stage, Captain at Right.*

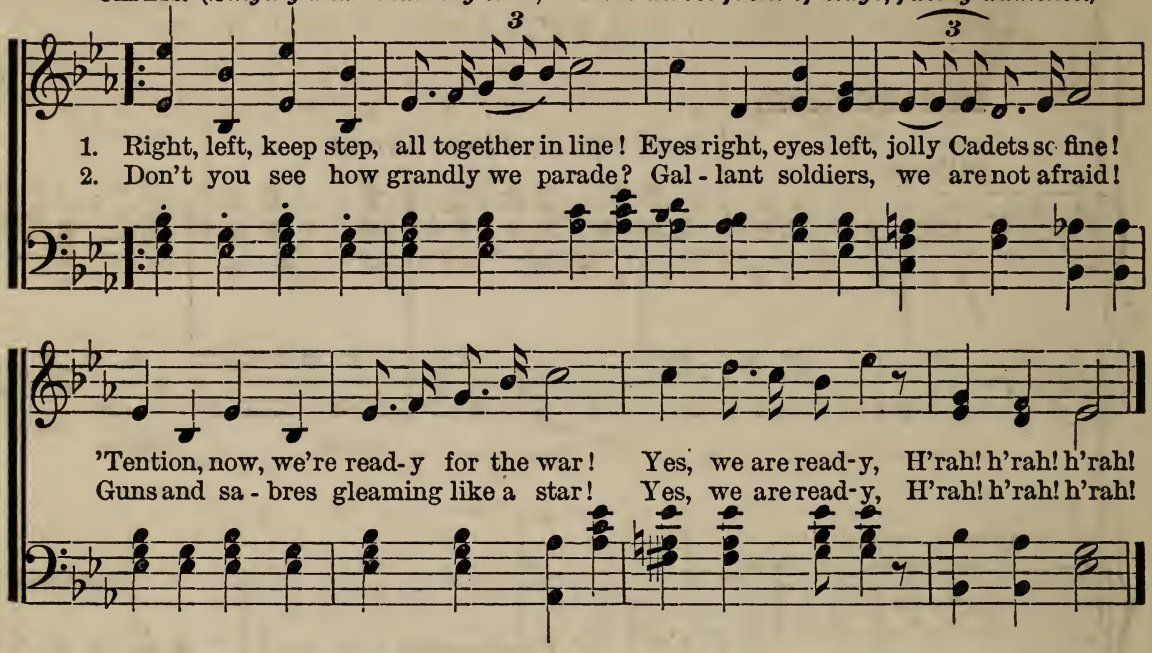


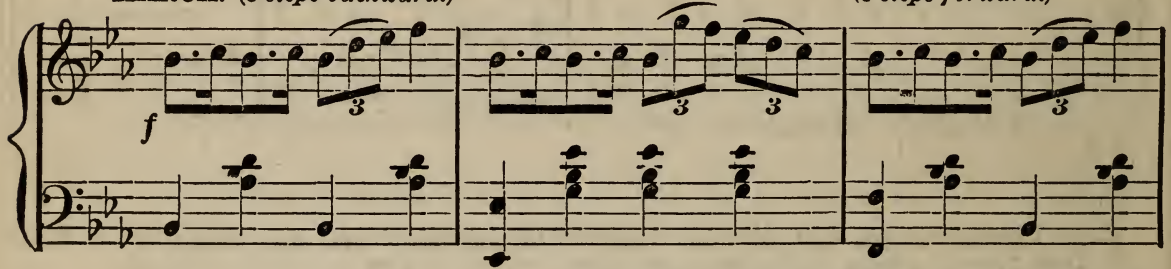
Copyright, 1886, by OLIVER DITSON & CO.

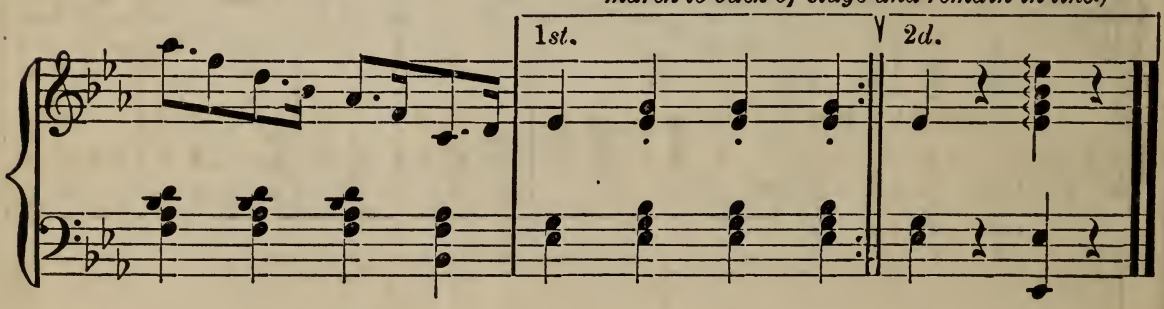
RIGHT, LEFT, KEEP STEP.

No. 1. **Chorus of Cadets.**

CADETS. (*Singing and "marking time," in line across front of stage, facing audience.*)


1. Right, left, keep step, all together in line! Eyes right, eyes left, jolly Cadets sc fine!
2. Don't you see how grandly we parade? Gal - lant soldiers, we are not afraid!
'Tention, now, we're read-y for the war! Yes, we are read-y, H'rah! h'rah! h'rah!
Guns and sa - bres gleaming like a star! Yes, we are read-y, H'rah! h'rah! h'rah!

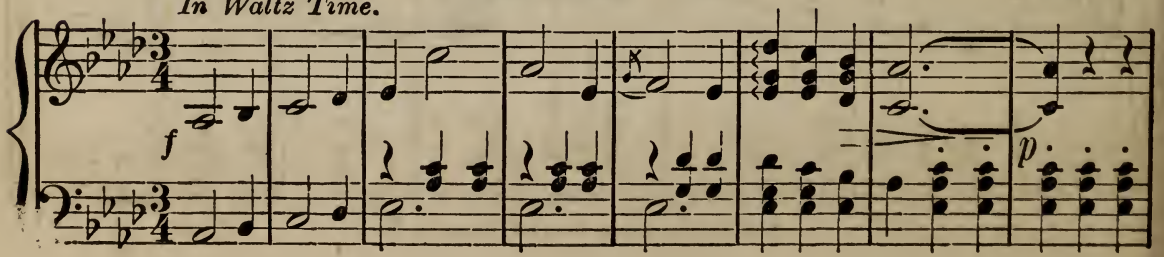
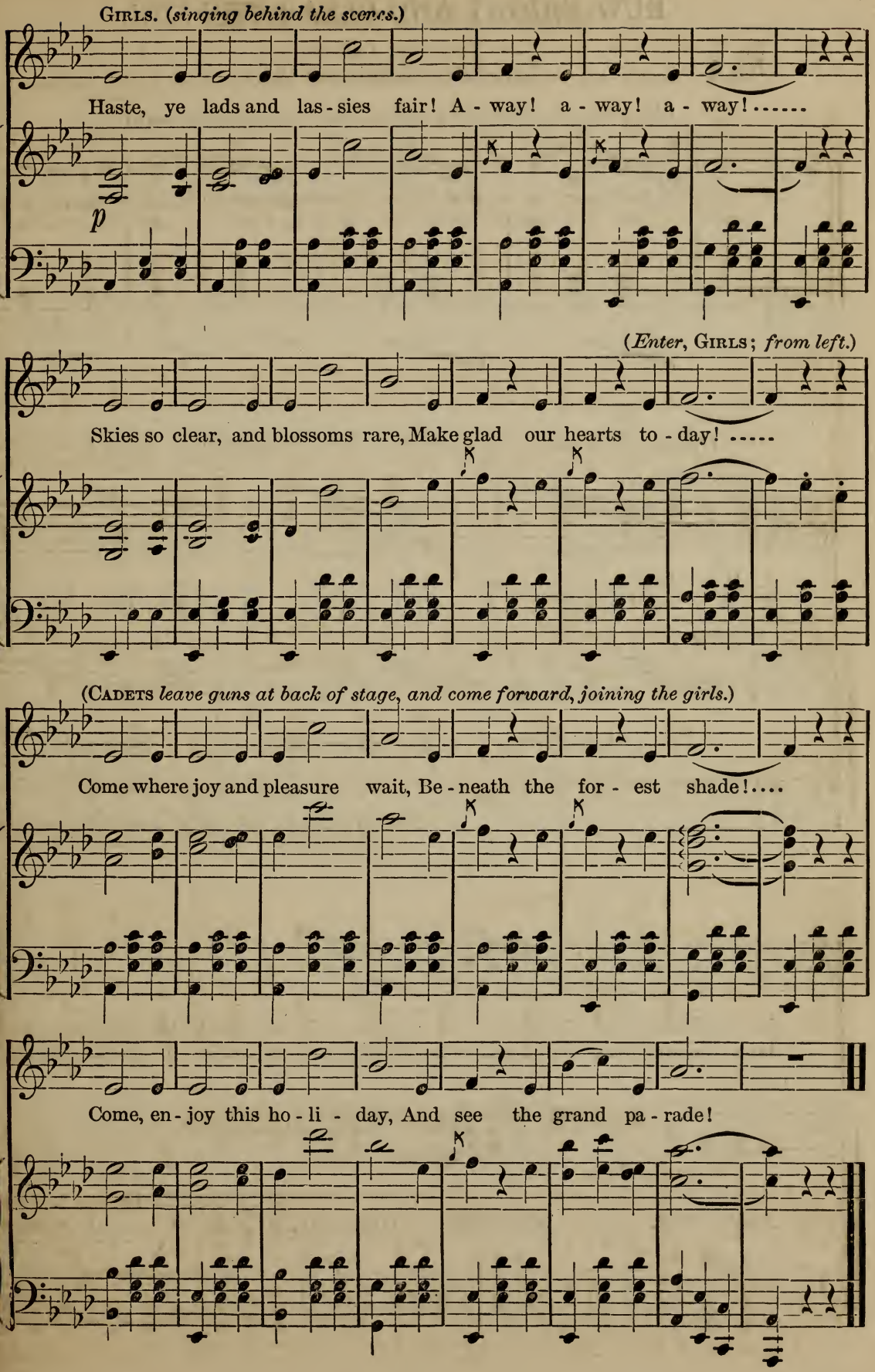
MARCH. (8 *steps backward.*) (8 *steps forward.*)

(*Mark time, as before, and sing second verse; then march to back of stage and remain in line.*)



HASTE, YE LADS AND LASSIES.

No. 2. **Waltz Song. Girls.**

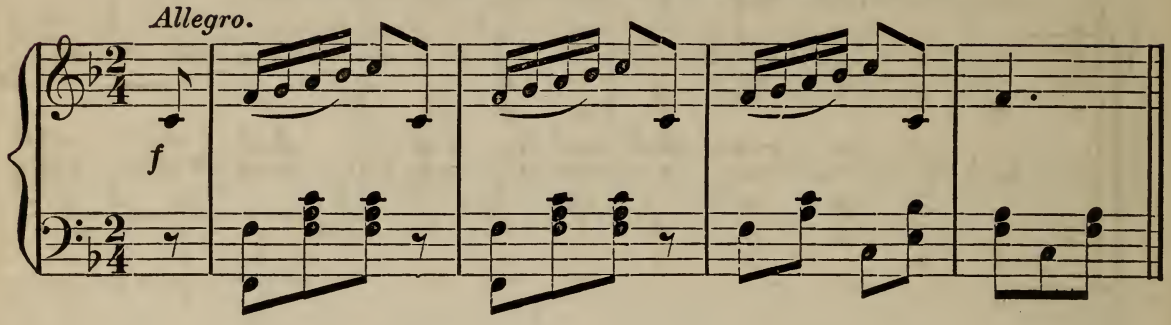
In Waltz Time.

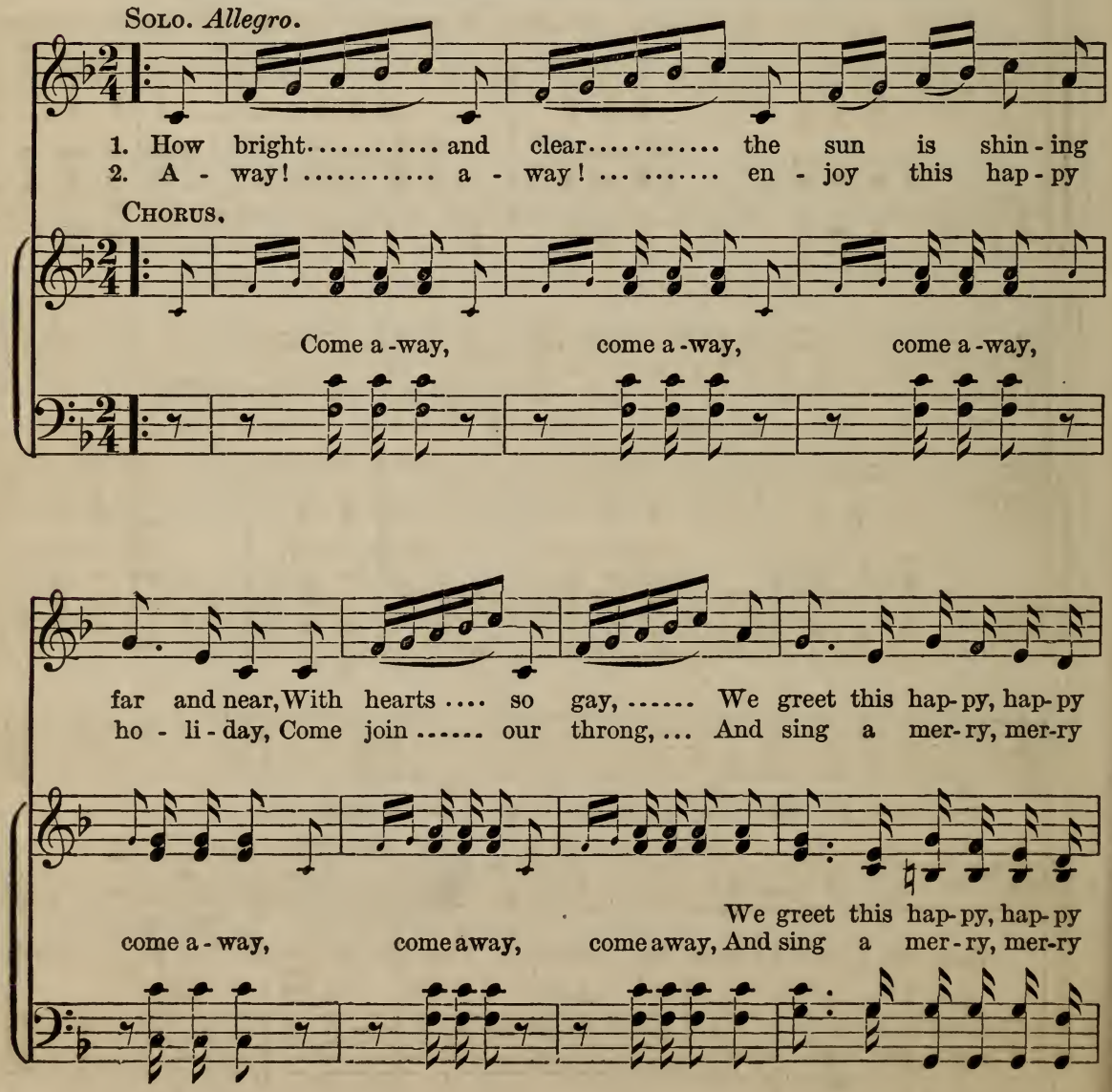


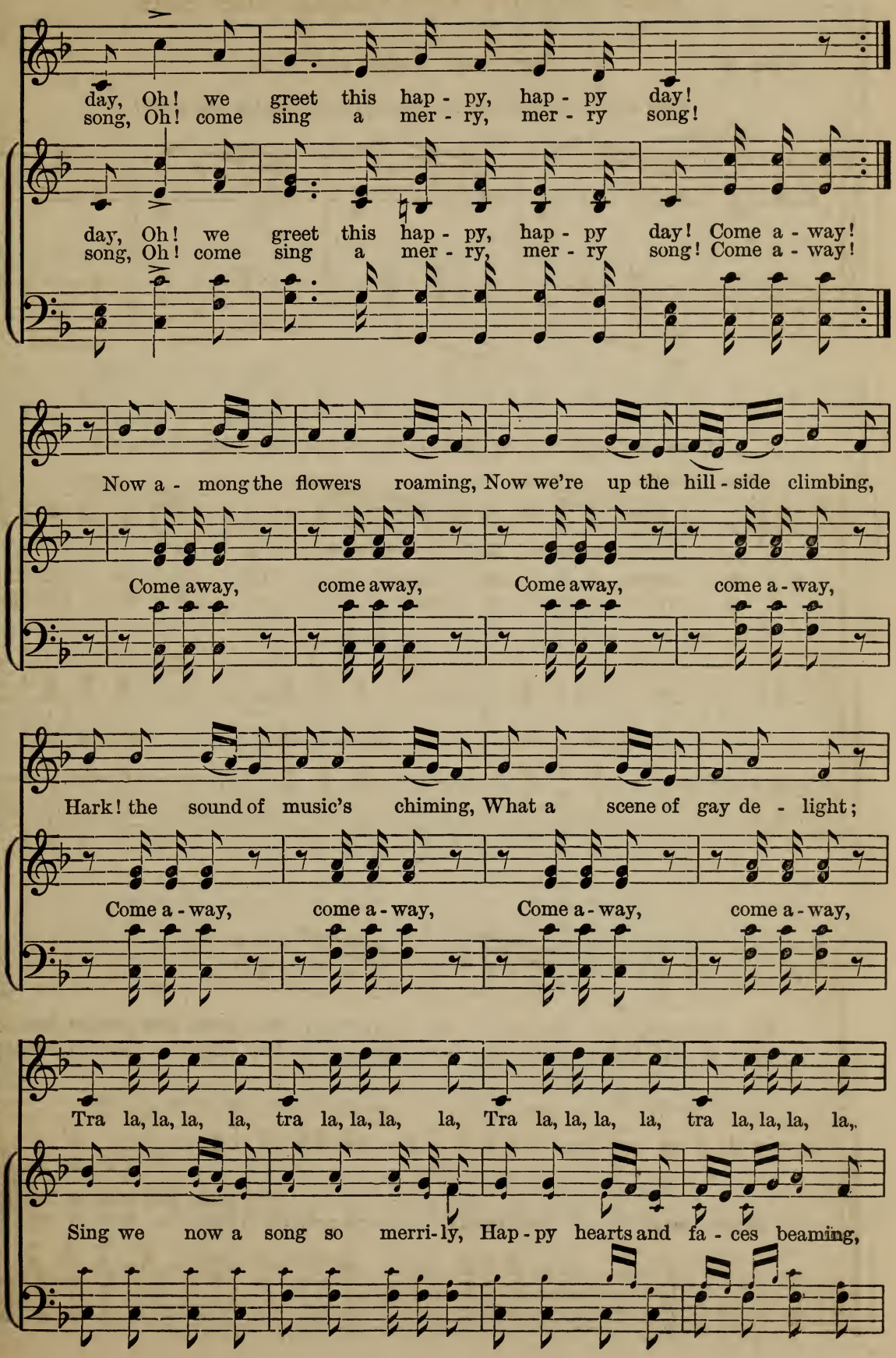
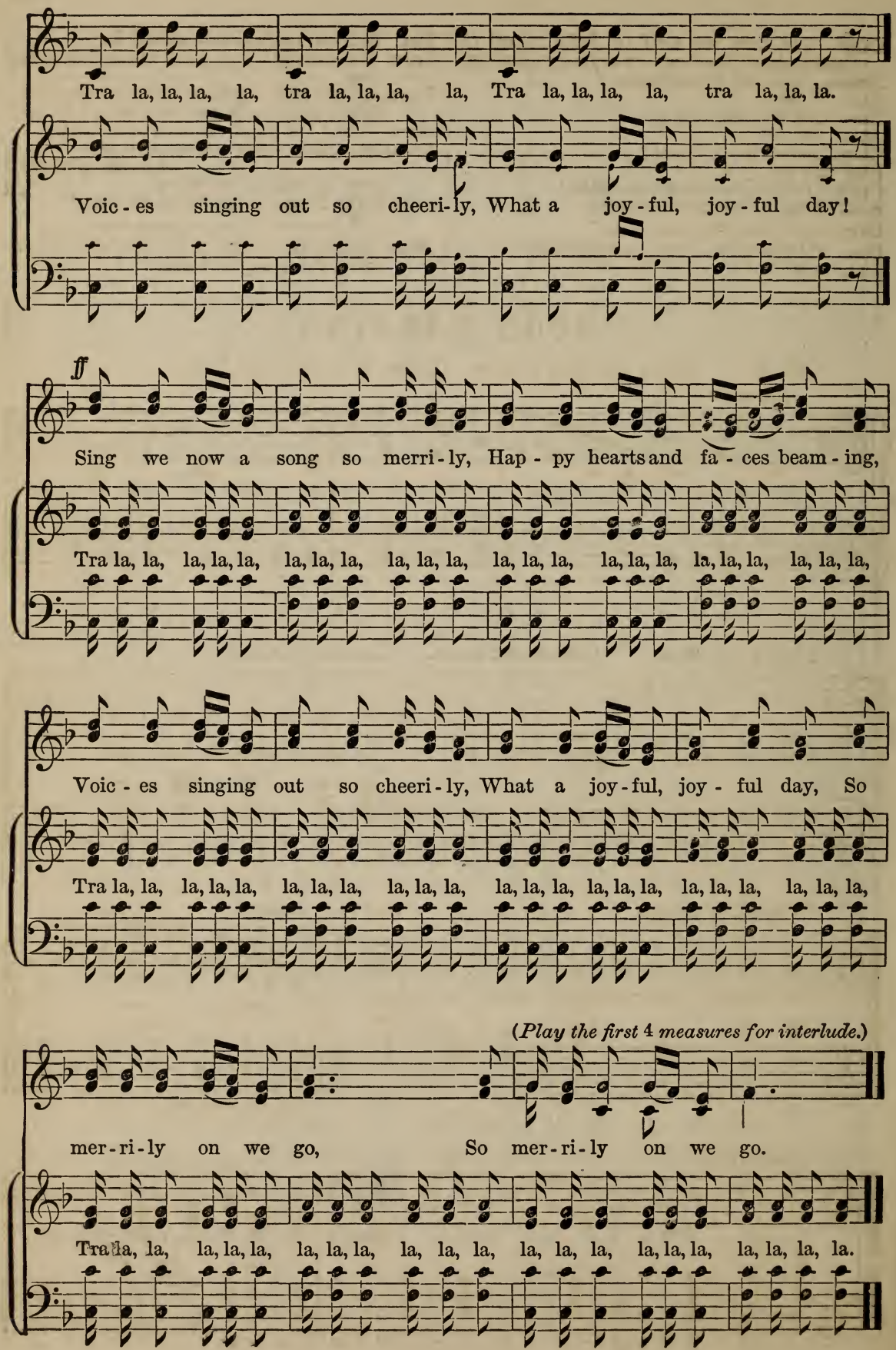
GIRLS. (*singing behind the scenes.*)
Haste, ye lads and las - sies fair! A - way! a - way! a - way!.....
p
(*Enter*, GIRLS; *from left.*)
Skies so clear, and blossoms rare, Make glad our hearts to - day! .....
(CADETS *leave guns at back of stage, and come forward, joining the girls.*)
Come where joy and pleasure wait, Be - neath the for - est shade!....
Come, en - joy this ho - li - day, And see the grand pa - rade!

HOW BRIGHT AND CLEAR THE SUN.

No. 3. Part-Song. Cadets and Girls.

(*Let about six or eight clear, strong voices sing the Solo part.*)

(*If not used as Part-Song, let all the voices sing the melody in unison.*)

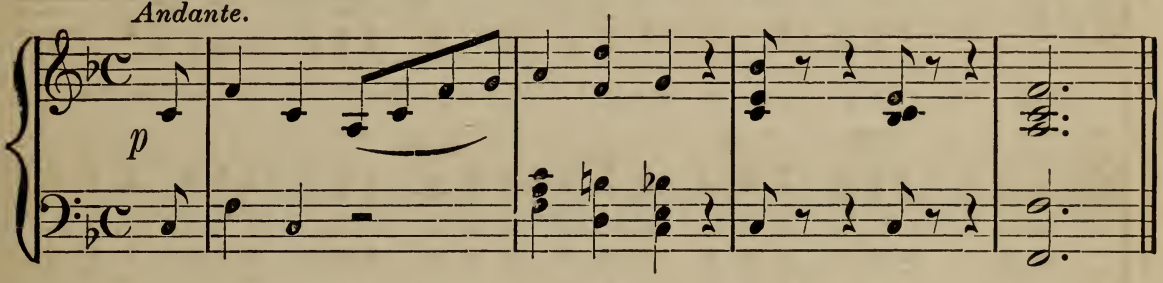

Solo. Allegro.
1. How bright..... and clear..... the sun is shin - ing
2. A - way! ..... a - way! ... . en - joy this hap - py
Chorus.
Come a - way, come a - way, come a - way,
far and near, With hearts .... so gay, ... We greet this hap - py, hap - py
ho - li - day, Come join ..... our throng, ... And sing a mer - ry, mer - ry
We greet this hap - py, hap - py
come a - way, come away, come away, And sing a mer - ry, mer - ry

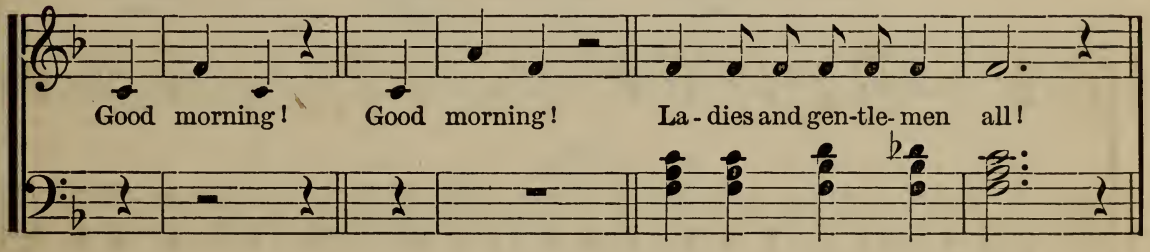

day, Oh! we greet this hap - py, hap - py day!
song, Oh! come sing a mer - ry, mer - ry song!
day, Oh! we greet this hap - py, hap - py day! Come a - way!
song, Oh! come sing a mer - ry, mer - ry song! Come a - way!
Now a - mong the flowers roaming, Now we're up the hill - side climbing,
Come away, come away, Come away, come a - way,
Hark! the sound of music's chiming, What a scene of gay de - light;
Come a - way, come a - way, Come a - way, come a - way,
Tra la, la, la, la, tra la, la, la, la, Tra la, la, la, la, tra la, la, la, la,
Sing we now a song so merri - ly, Hap - py hearts and fa - ces beaming,

Tra la, la, la, la, tra la, la, la, la, Tra la, la, la, la, tra la, la, la.
Voic - es singing out so cheeri - ly, What a joy - ful, joy - ful day!
ff
Sing we now a song so merri - ly, Hap - py hearts and fa - ces beam - ing,
Tra la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
Voic - es singing out so cheeri - ly, What a joy - ful, joy - ful day, So
Tra la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
(Play the first 4 measures for interlude.)
mer - ri - ly on we go, So mer - ri - ly on we go.
Tra la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

CAPT. Yes, here we are! A jolly crowd of youngsters! And now is anybody missing?
BESSIE. Yes, two are missing.
ALL. Ah!
BES. One boy and one girl.
ALL. Oh-ho!
CAPT. Is the boy a Cadet?
BES. He is!
CAPT. He shall be court-martialed!
ALL. Yes! Court-martial him!
CAPT. And the girl, who is *she?*
BES. Florence, the "village mischief."
ALL. Oh!
BES. But you can't court-martial *her.*
CAPT. No, indeed! You girls must deal with *her.*
GERTIE. Very well! But don't let us waste time. Every moment is precious, on a holiday!
CAPT. True! Let us go on with the pic-nic.
A CADET. Hold! Here comes some one! (*Looks off, left.*) See! A little old peddler!
ALL. Make room for the little old man! (*All form half-circle across stage.*)
Enter LITTLE OLD MAN, *from left, near front, advances slowly to centre.*

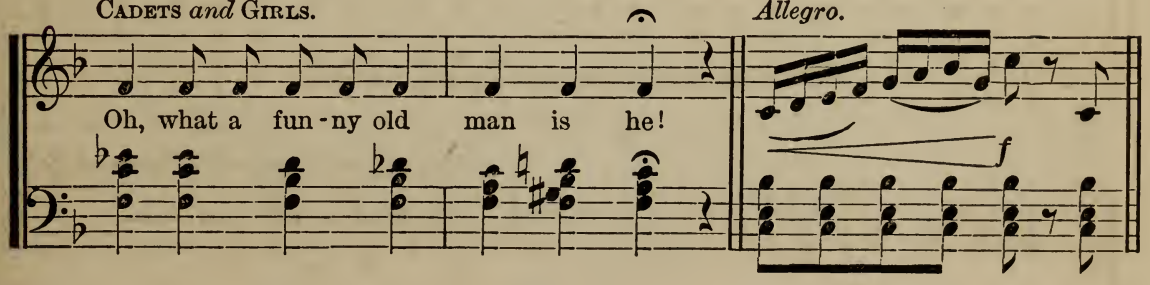
GOOD MORNING!

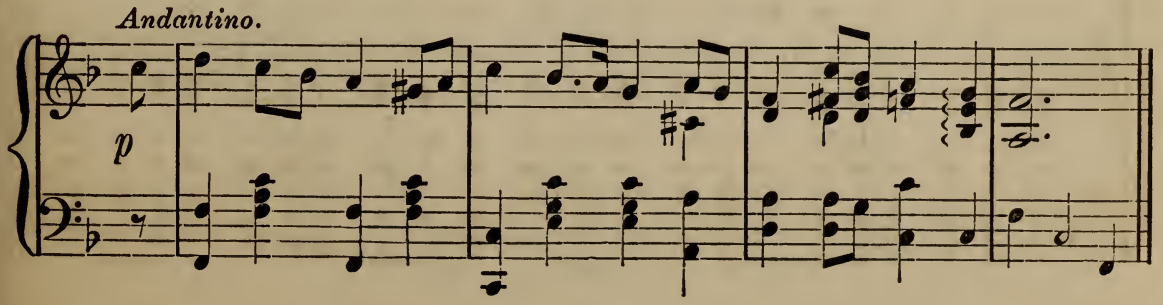
No. 4. Little Old Man's Song. Chorus of Cadets and Girls.

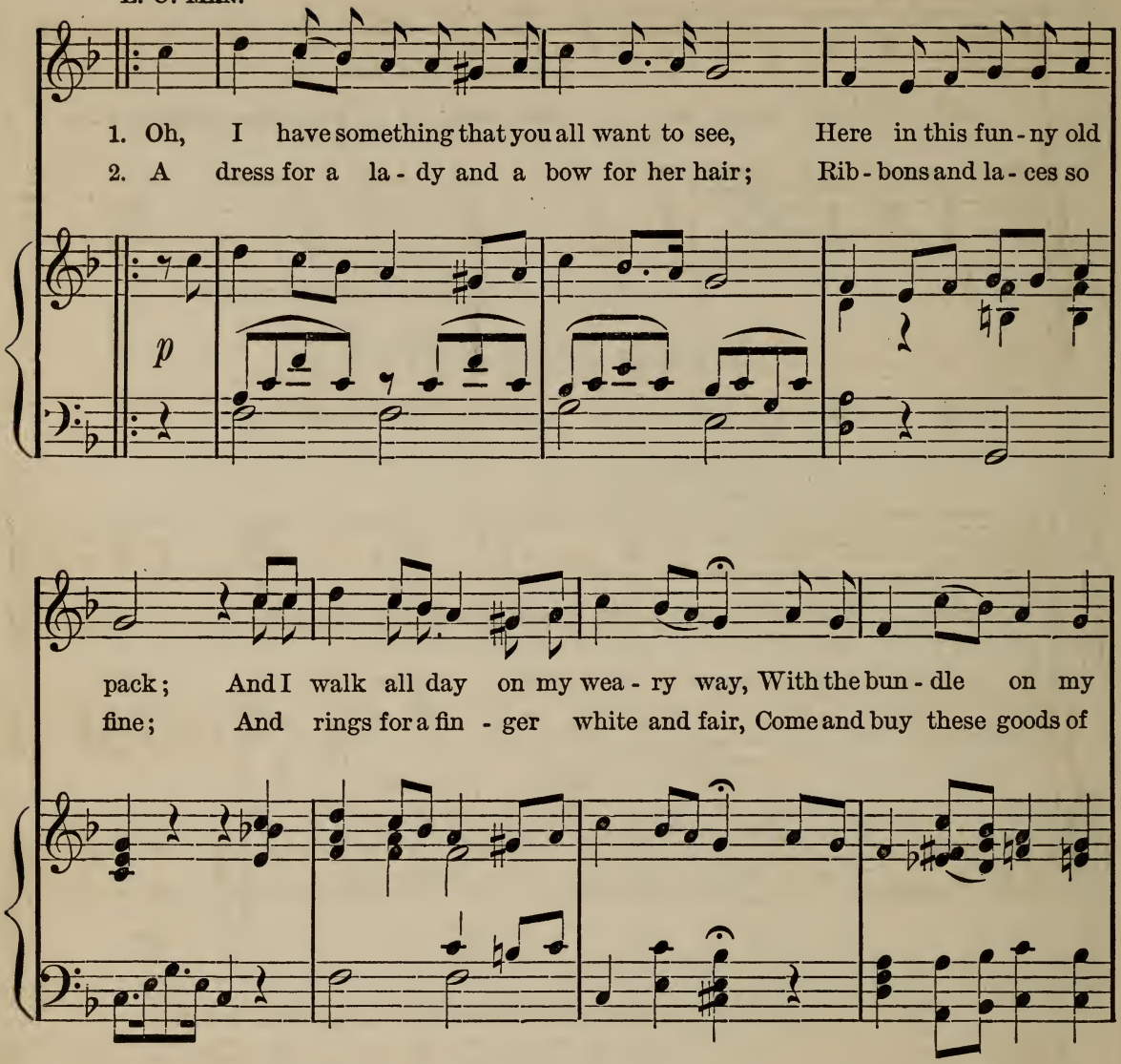
Andante.

LITTLE OLD MAN. CADETS *and* GIRLS. LITTLE OLD MAN.



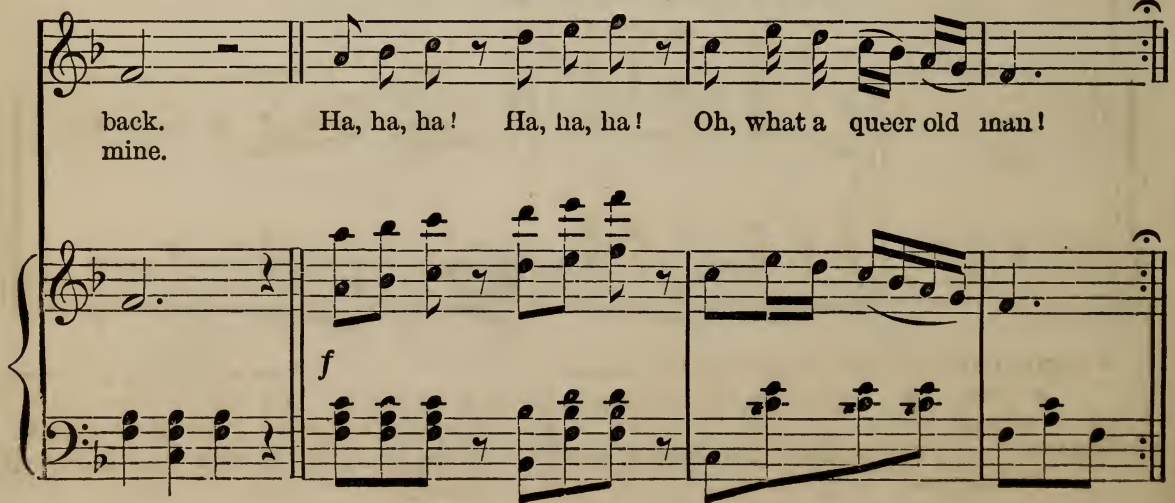
CADETS *and* GIRLS. *Allegro.*



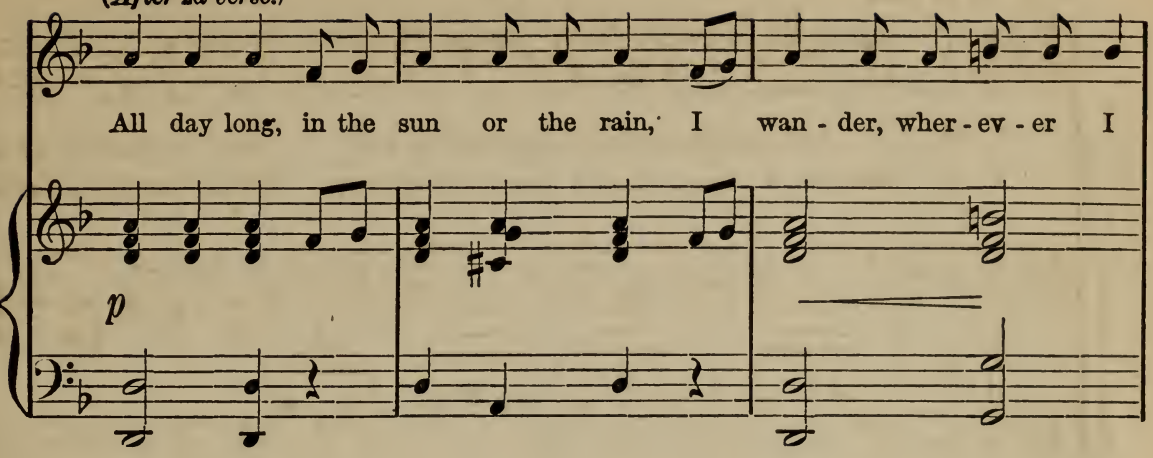
Andantino.

L. O. MAN.

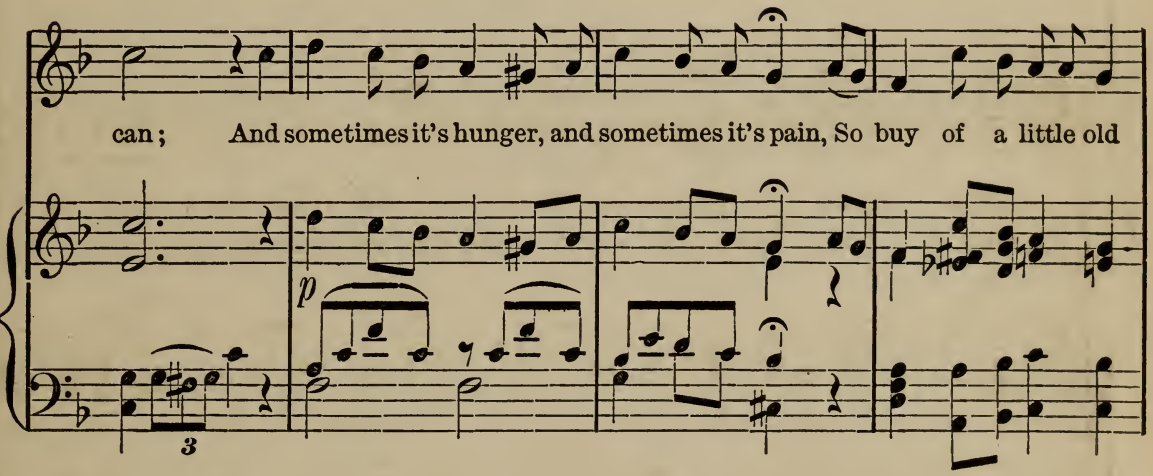

1. Oh, I have something that you all want to see, Here in this fun - ny old
2. A dress for a la - dy and a bow for her hair; Rib - bons and la - ces so
p
pack; And I walk all day on my wea - ry way, With the bun - dle on my
fine; And rings for a fin - ger white and fair, Come and buy these goods of

CHORUS. *Briskly.* (*Sung only after* 1*st verse.*)

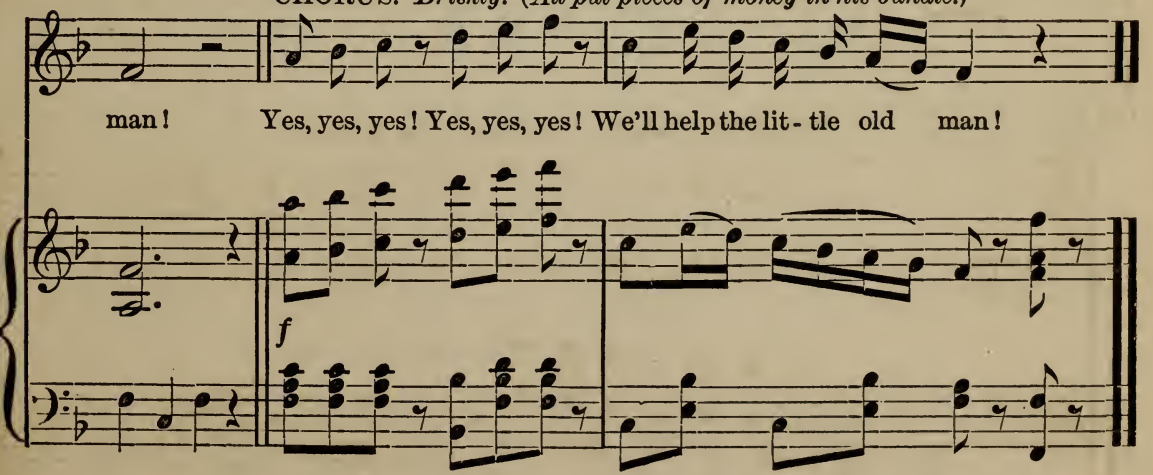


(*After 2d verse.*)





CHORUS. *Briskly.* (*All put pieces of money in his bundle.*)



A Little Cadet. (*Looking off, left.*) Here comes another! It's a great day for peddlers, captain!

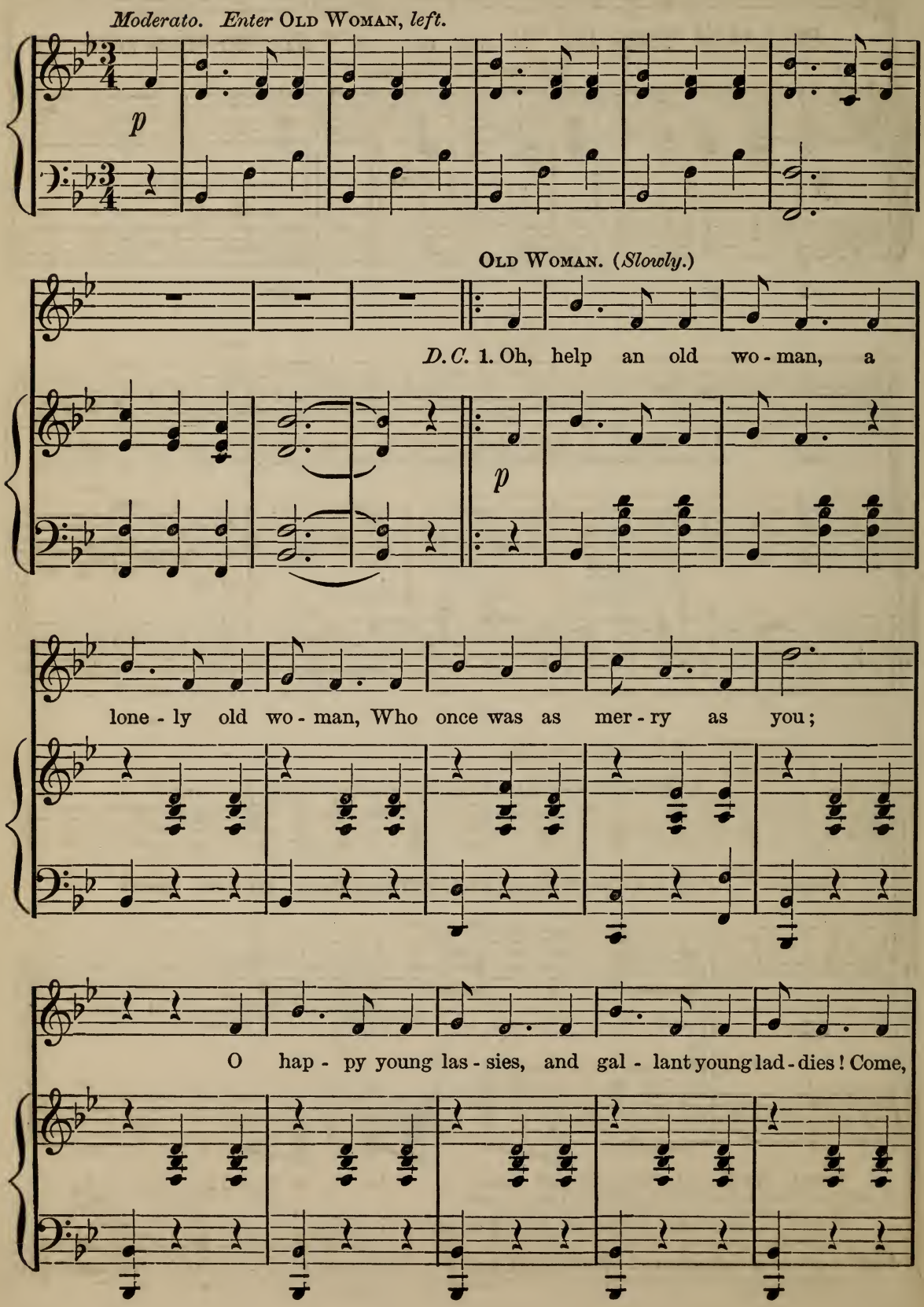
Gertie. A poor old woman! Stand back and let her pass!

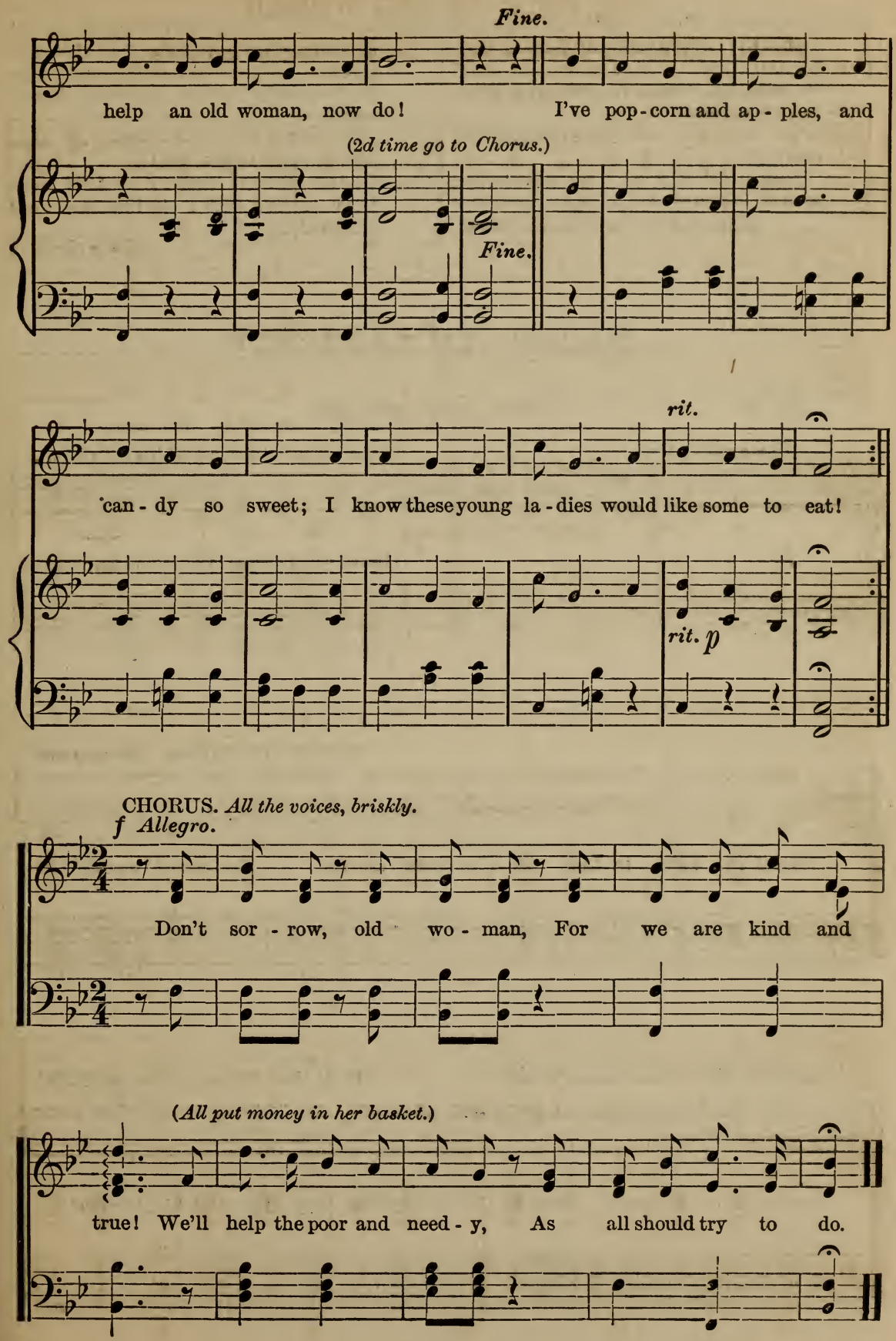
(*Form half circle, as before.*)

Little Old Man. An old woman, eh? I thought I had the field all to myself! (*Sits on the floor, right, and counts his money.*)

OH, HELP AN OLD WOMAN.

No. 5. Little Old Woman's Song. Chorus of Cadets and Girls.


Moderato. Enter OLD WOMAN, *left.*
p
OLD WOMAN. (*Slowly.*)
D.C. 1. Oh, help an old wo - man, a
p
lone - ly old wo - man, Who once was as mer - ry as you;
O hap - py young las - sies, and gal - lant young lad - dies! Come,


Fine.
help an old woman, now do! I've pop-corn and ap-ples, and
(2d time go to Chorus.)
Fine.
rit.
can-dy so sweet; I know these young la-dies would like some to eat!
rit. p
CHORUS. All the voices, briskly.
f Allegro.
Don't sor-row, old wo-man, For we are kind and
(All put money in her basket.)
true! We'll help the poor and need-y, As all should try to do.

LITTLE OLD MAN. That's right! Help the poor and needy! She's poor and I am needy!

OLD WOMAN. Don't be ridiculous, old man! Go away from here! You've got too much money already!

L. O. MAN. Oh, yes! I look like a bond-holder, don't I?

CAPT. Come, lads! Fall in! form in marching order; Forward to the pic-nic grounds!

(CADETS *all form at back of stage.*)

BESSIE. Attention, girls! We will march ahead! You know we have charge of the good things. We'll set the tables, and make the lemonade, and get ready the pie and cake!

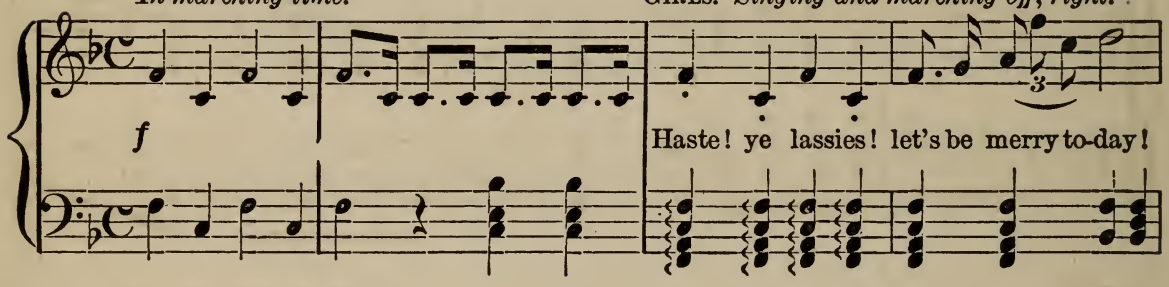
(*Girls form line across centre of stage and prepare to exit, right.*)

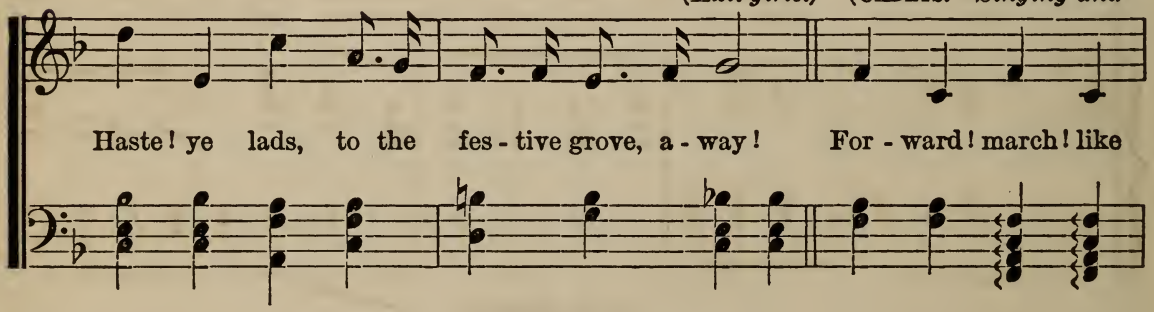
OLD WOMAN. Now if there's one thing more than another that I *do* like, it's *cake!* I'll go along too!

(*Joins the line.*)

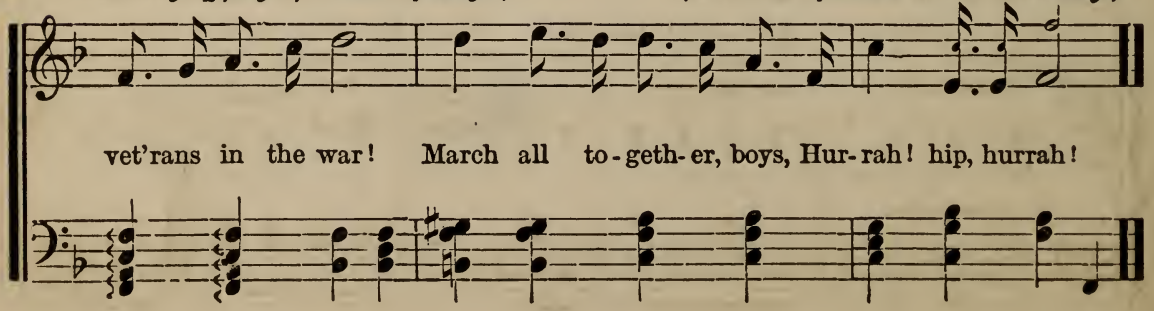
HASTE, YE LASSIES!

No. 6. **Exit of Cadets and Girls.**

In marching time. GIRLS. *Singing and marching off, right.*

(*Exit girls.*) (CADETS. *Singing and*

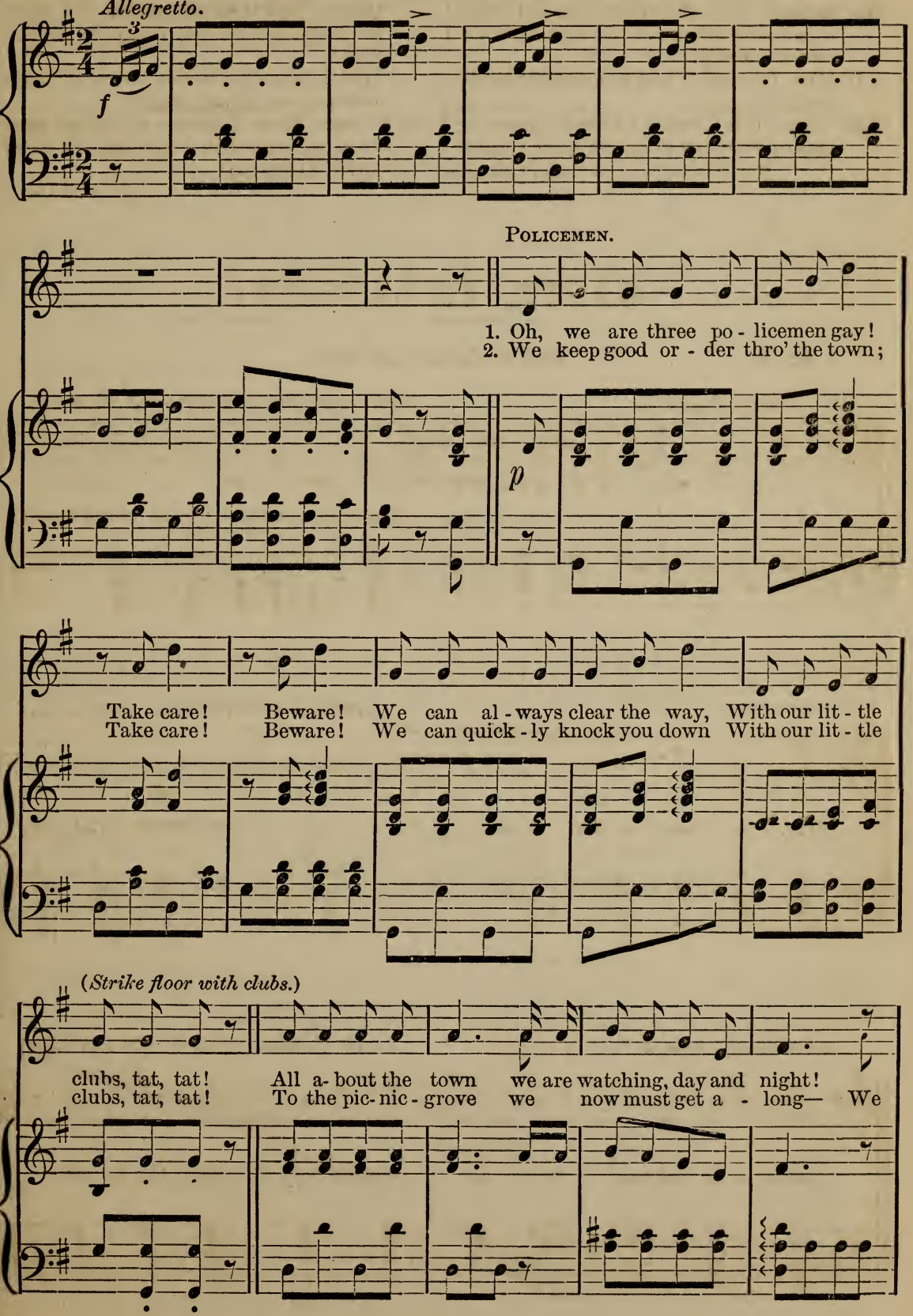
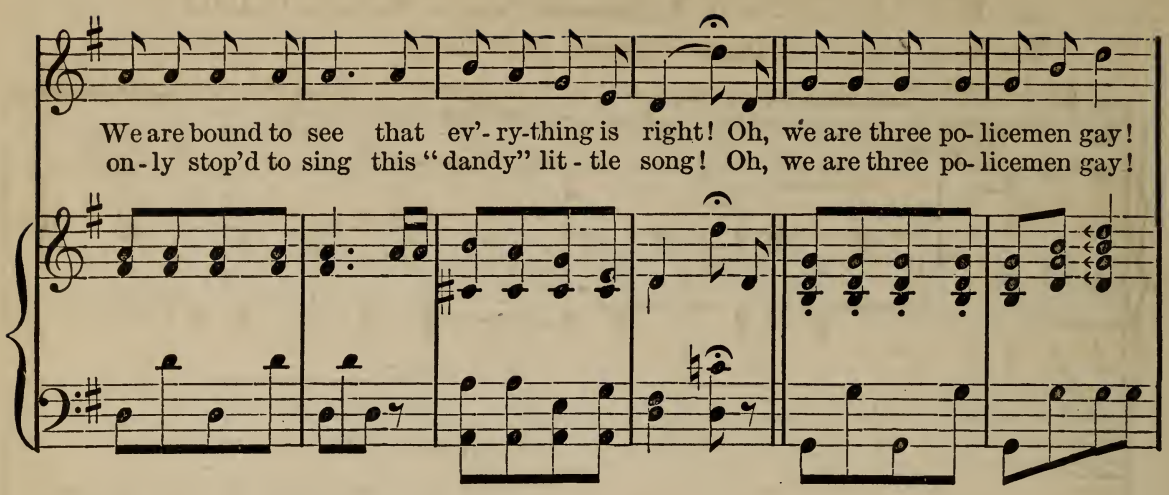


marching off, right, at back of stage.) (L. O. MAN *follows in rear comically.*)

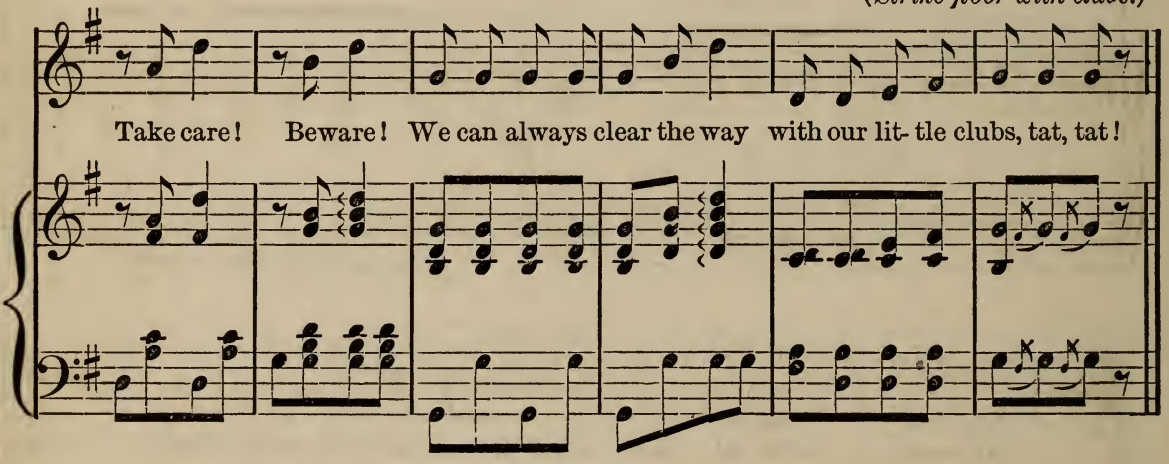


No. 7. Policemen's Song.

Enter THREE POLICEMEN. *Left.*

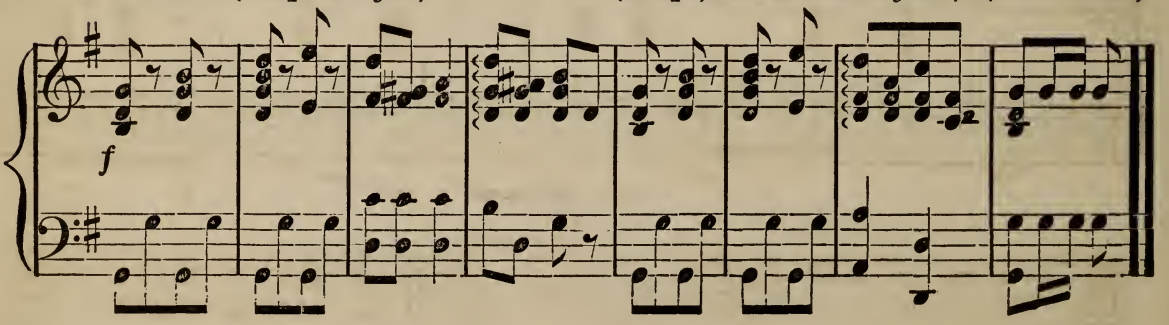
Allegretto.

f
POLICEMEN.
1. Oh, we are three po - licemen gay!
2. We keep good or - der thro' the town;
p
Take care! Beware! We can al - ways clear the way, With our lit - tle
Take care! Beware! We can quick - ly knock you down With our lit - tle
(*Strike floor with clubs.*)
clubs, tat, tat! All a - bout the town we are watching, day and night!
clubs, tat, tat! To the pic - nic - grove we now must get a - long— We

We are bound to see that ev'-ry-thing is right! Oh, we are three po-licemen gay!
on-ly stop'd to sing this "dandy" lit-tle song! Oh, we are three po-licemen gay!

(*Strike floor with clubs.*)



(*After second verse march off stage, right.*)

MARCH. (8 *steps to right.*) (8 *steps, back to centre again.*) (*To 2d verse.*)



Enter LITTLE OLD MAN *and* OLD WOMAN *from right, at back of stage. Both come forward.*

L. O. MAN. Well, Florence, this *is* a joke! And they don't recognize us!

L. O. WOMAN. It's capital fun, Charlie; but I don't see how we are to get out of the scrape without being discovered.

L. O. MAN. (*Throws off disguise and appears in holiday attire.*) We'll manage it.

L. O. WOMAN. (*Throws off disguise and appears in holiday attire.*) What *shall* we do with these?

L. O. MAN. Hang 'em up on the ground! (*Places the disguises out of sight, at right of stage.*)

L. O. WOMAN. *Now* you look like *Charlie!*

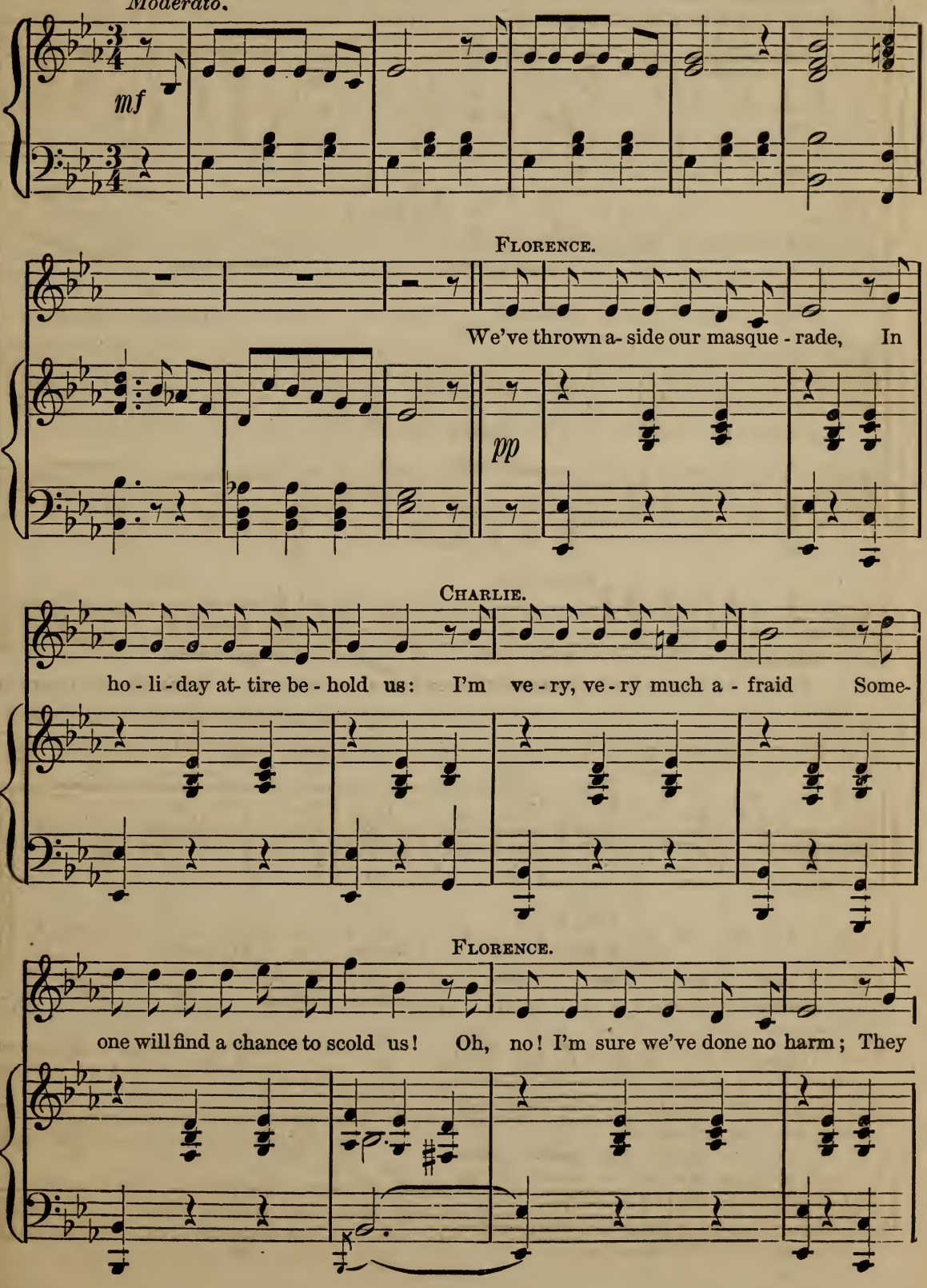
L. O. MAN. And *you* are *Florence* once more! Is any one coming? No? Policemen all gone? Then we'll practice our duet.

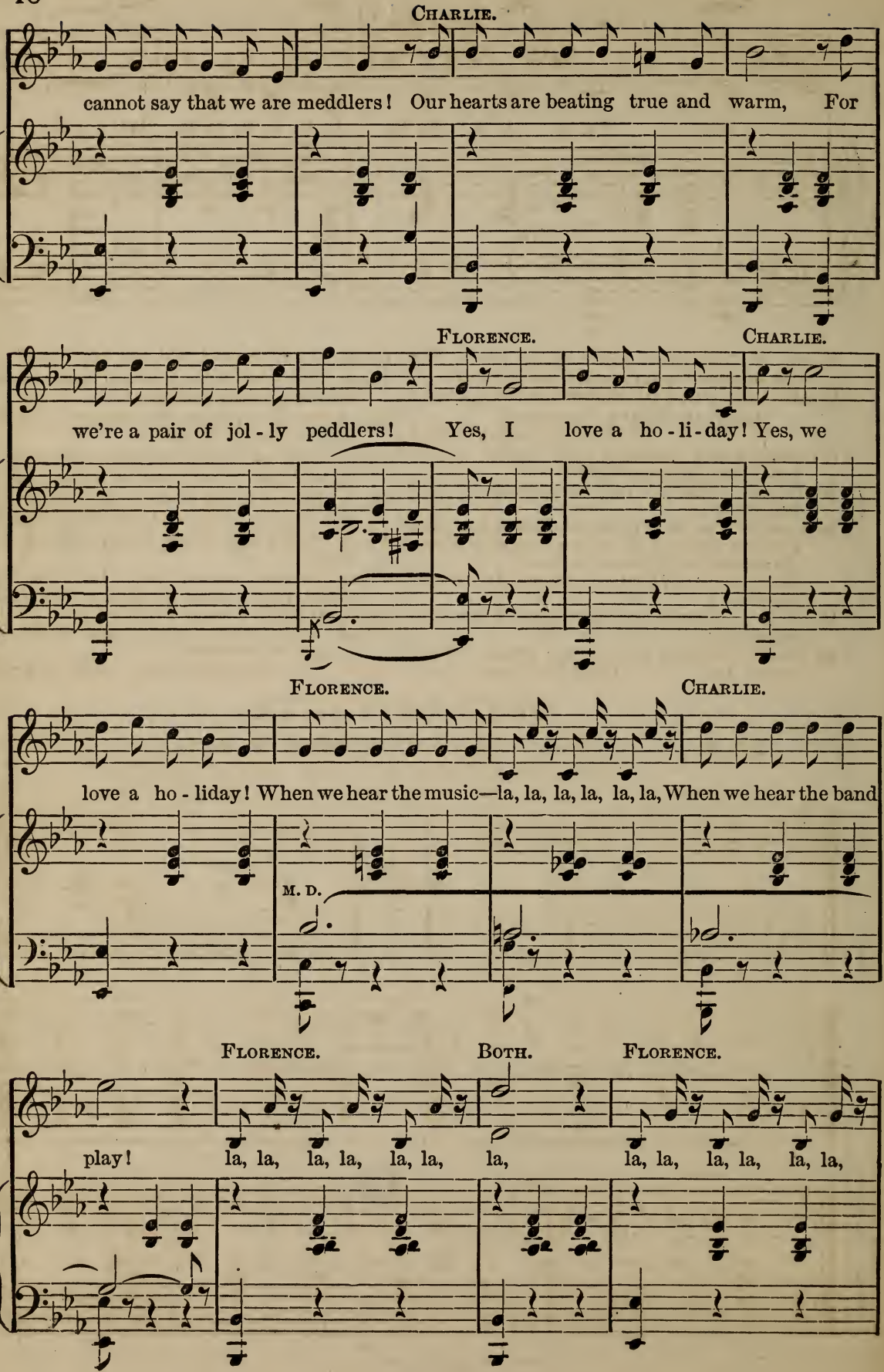
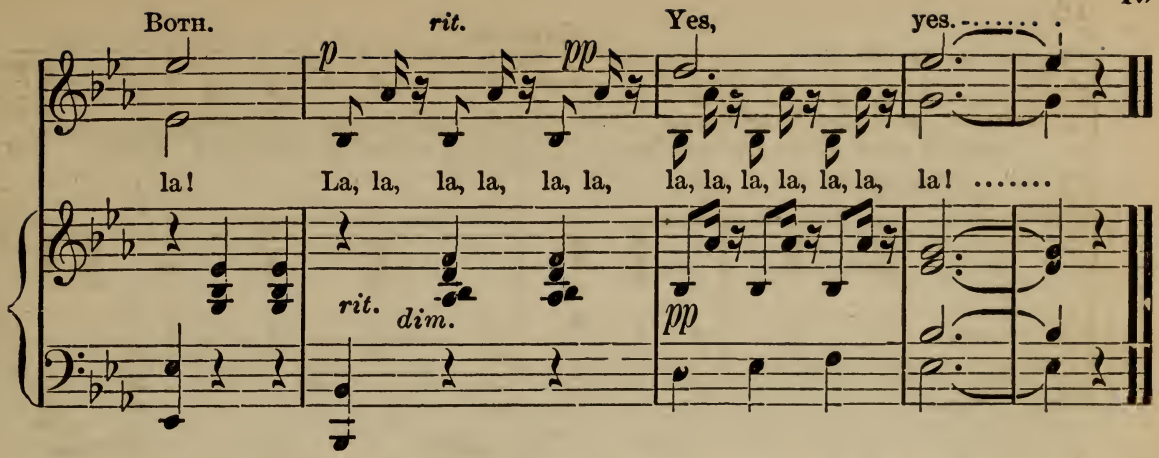
WE'VE THROWN ASIDE OUR MASQUERADE.

No. 8. Duet. Florence and Charlie

(*If too difficult, let the Duet be omitted. The dialogue which follows this can then be taken up immediately after the words "and you are Florence once more."*)

Moderato.


mf
FLORENCE.
We've thrown a- side our masque - rade, In
pp
CHARLIE.
ho - li - day at- tire be - hold us: I'm ve - ry, ve - ry much a - fraid Some-
FLORENCE.
one will find a chance to scold us! Oh, no! I'm sure we've done no harm; They


CHARLIE.
cannot say that we are meddlers! Our hearts are beating true and warm, For
FLORENCE.
CHARLIE.
we're a pair of jol - ly peddlers! Yes, I love a ho - li - day! Yes, we
FLORENCE.
CHARLIE.
love a ho - liday! When we hear the music—la, la, la, la, la, la, When we hear the band
M. D.
FLORENCE.
BOTH.
FLORENCE.
play! la, la, la, la, la, la, la, la, la, la, la, la,

Flor. We had better return to the grove. We can become *beggars* again at any time!

Char. Yes; but, see! Here come the police!

Enter, the Three Policemen. (*Right, at back of stage.*)

(Florence *and* Charlie *hide behind scenes, near front of stage, right.*)

1st Police. That's a very nice crowd of girls and boys.

2d Police. Yes; a very well-behaved lot. But I've lost sight of those two mysterious *peddlers* that we followed so long.

(Florence *and* Charlie *peep out from hiding-place.*)

1st Police. They're a strange pair. I have my suspicions!

3d Police. They're up to some game. We'll watch 'em! (*Exit* Policemen, *left.*)

Char. (*Coming out.*) Did you hear that?

Flor. Oh! what if they should catch us when we are playing peddlers!

Char. We'll tell them who we are! Isn't *my* father a councilman?

Flor. And isn't mine another politician? I should like to see those policemen take *us!*

Char. But what are we to do with the money? It's behind the trees in those bundles!

Flor. That's bad. Why, I begin to feel like a thief!

Char. Pshaw! come along! Let's put on the peddlers' garb and go back to the pic-nic.

Flor. But the money, Charlie?

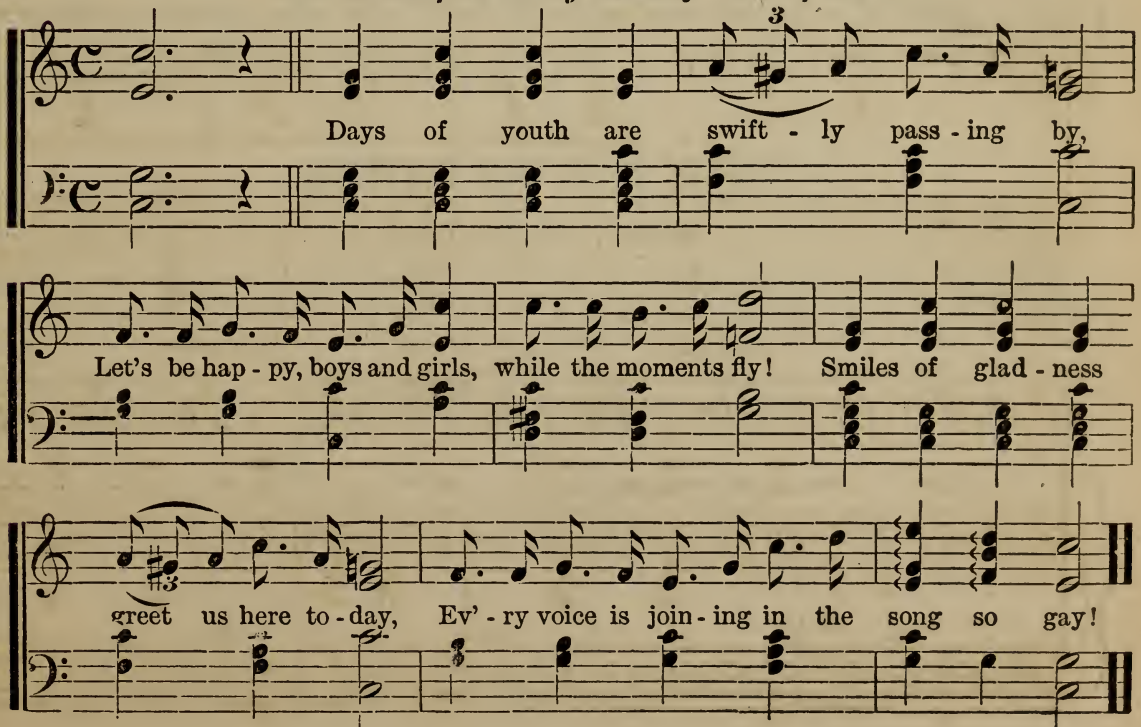
Char. We'll return every cent of it! Come along, old woman!

Flor. Come along, old man. (*Exit both, right.*)

DAYS OF YOUTH.

No. 9. **Chorus. All the voices, behind the scenes.**

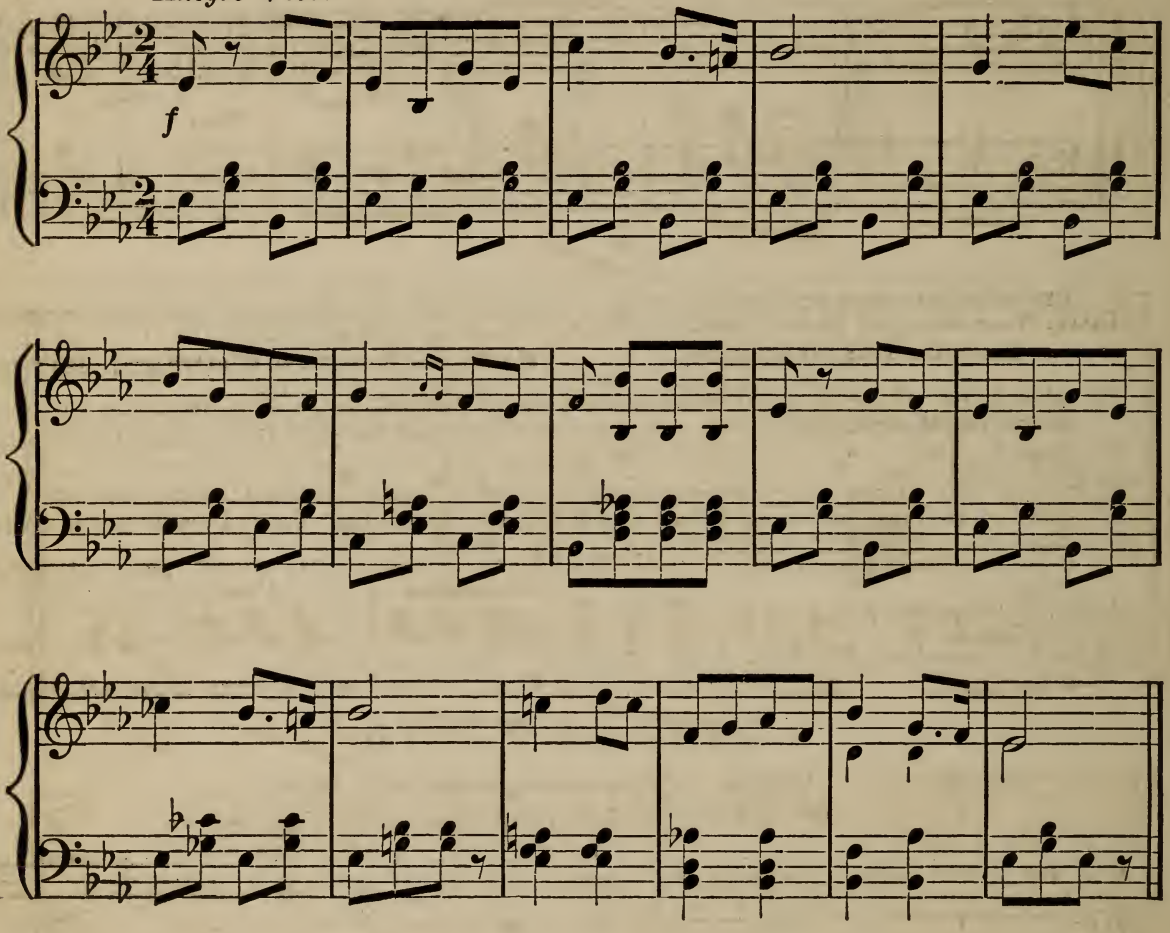
The curtain falls during this song. End of Act I.


Days of youth are swift - ly pass - ing by,
Let's be hap - py, boys and girls, while the moments fly! Smiles of glad - ness
greet us here to - day, Ev' - ry voice is join - ing in the song so gay!

ACT II.

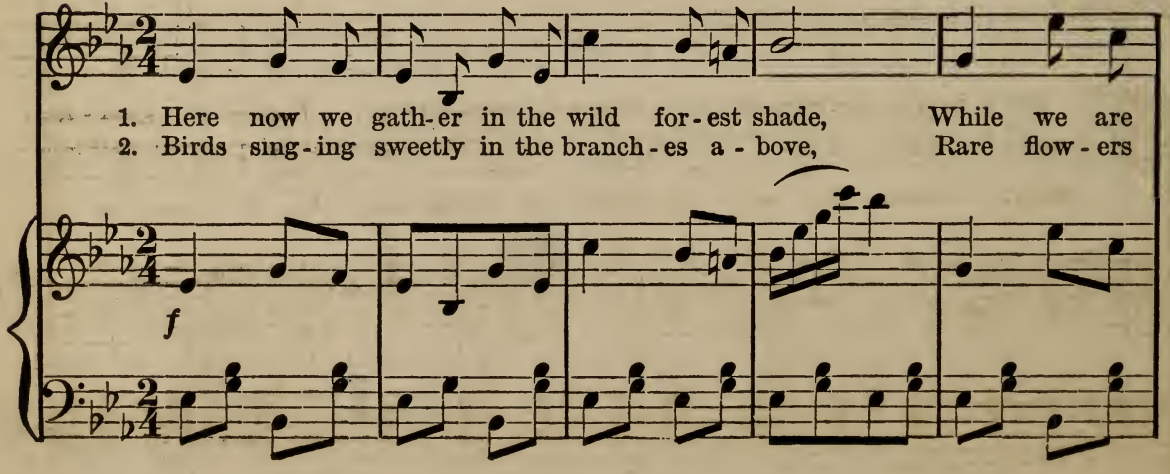
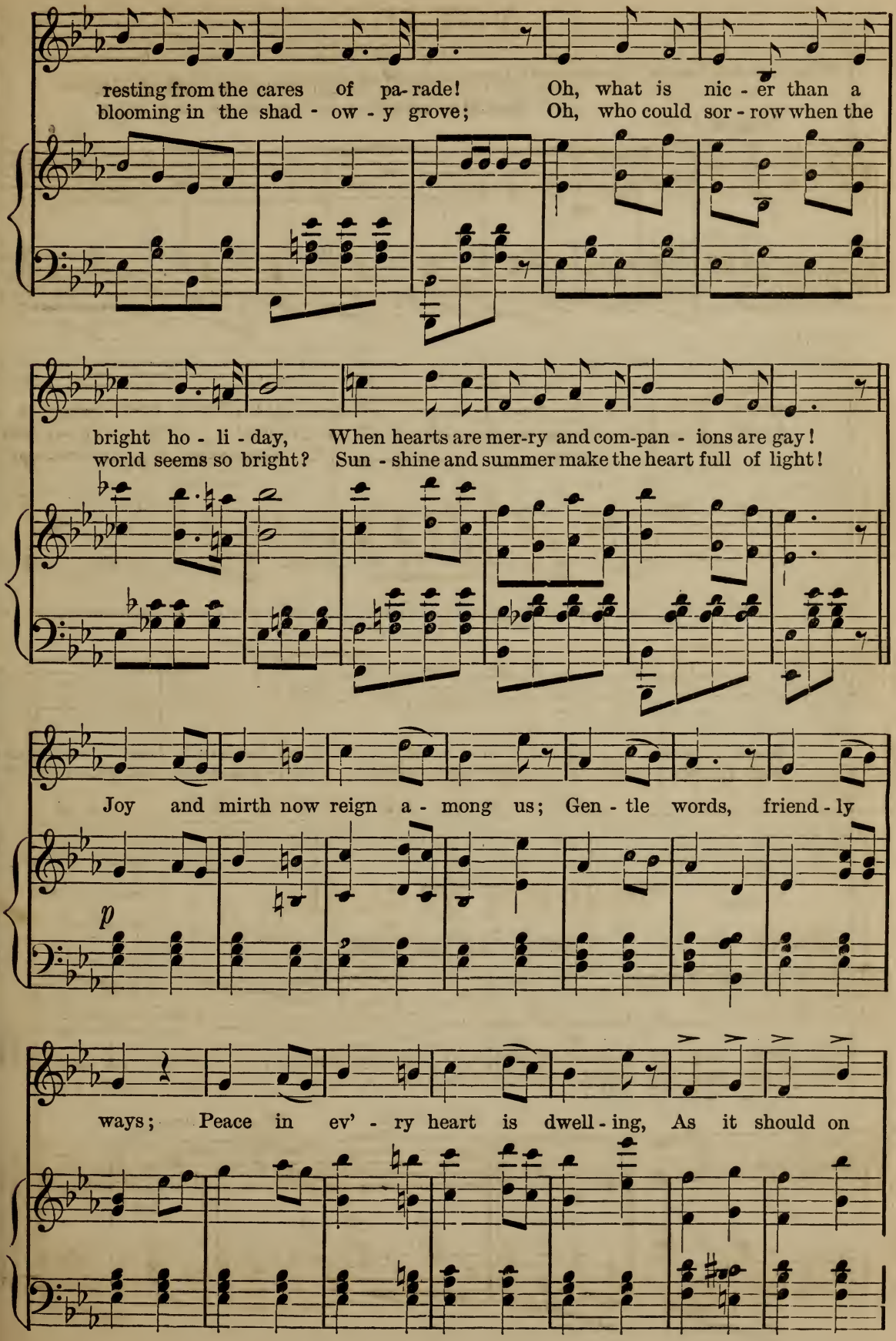
THE PIC-NIC GROVE. GIRLS *and* CADETS *grouped about stage.* OLD WOMAN *at right:* OLD MAN *at left.*

Allegro Vivo.

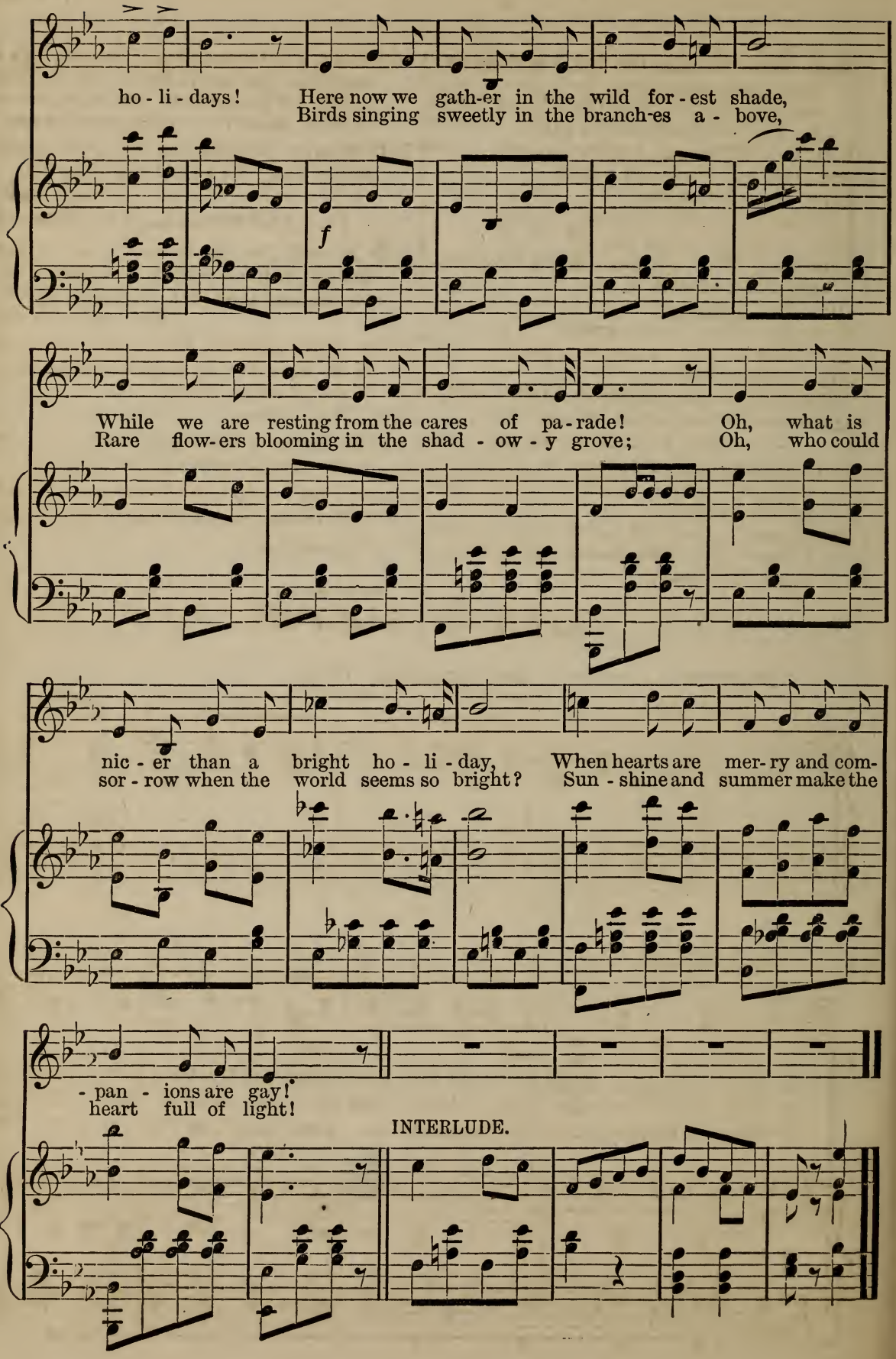


HERE NOW WE GATHER.

No. 10. Chorus. All the Voices.



resting from the cares of pa- rade! Oh, what is nic - er than a
blooming in the shad - ow - y grove; Oh, who could sor - row when the
bright ho - li - day, When hearts are mer-ry and com-pan - ions are gay!
world seems so bright? Sun - shine and summer make the heart full of light!
Joy and mirth now reign a - mong us; Gen - tle words, friend - ly
p
ways; Peace in ev' - ry heart is dwell - ing, As it should on


ho - li - days! Here now we gath-er in the wild for - est shade,
Birds singing sweetly in the branch-es a - bove,
f
While we are resting from the cares of pa - rade! Oh, what is
Rare flow-ers blooming in the shad - ow - y grove; Oh, who could
nic - er than a bright ho - li - day, When hearts are mer- ry and com-
sor - row when the world seems so bright? Sun - shine and summer make the
- pan - ions are gay!
heart full of light!
INTERLUDE.

CAPT. Yes, comrades, the day is passing joyfully; and, as such days don't come so *very* often, we should make the most of them. So, now, somebody start a game.

L. O. MAN. All right! *I* know a game!

ALL. Ha! ha! He knows a game!

CAPT. What is it called?

L. O. MAN. It is called "catch the hat."

CAPT. And how do you play it?

L. O. MAN. Why, *you* put a dollar in my hat and *I* run off with it, see?

CAPT. No! I *don't* see!

L. O. MAN. Oh, it's a fine game!

L. O. WOMAN. Yes—a stop-thief game!

ALL. Stop thief!

Enter, the THREE POLICEMAN. (*Left, hastily.*)

1st POLICE. Where is he? Where is he?

(LITTLE OLD MAN *runs off, right.*)

L. O. WOMAN. (*To Policeman.*) There's no thief here; you'd better go along about your business!

2d POLICE. (*Looking off, right.*) There he goes! I'll have him! (*Exits hastily, right, followed by 3d Policeman.*)

1st POLICE. (*To the company.*) You see, he's a suspicious character, *he* is. We've been looking for him all day. Oh, we know our business, *we* do! (*Exit, right, hastily.*)

L. O. WOMAN. Charlie has got into a pretty scrape, now! I'll go and look after him. (*Going, right.*)

CAPT. Pray, good woman, don't be frightened.

L. O. WOMAN. Oh! no, indeed! But, you see, that old man has made a bad mess of it—yes, he has! Dear me! what *shall* we do! (*Exit, right, hastily.*)

CAPT. A joke, indeed! But no harm will come of it. And now let us continue our sport. Come! a song! a song!

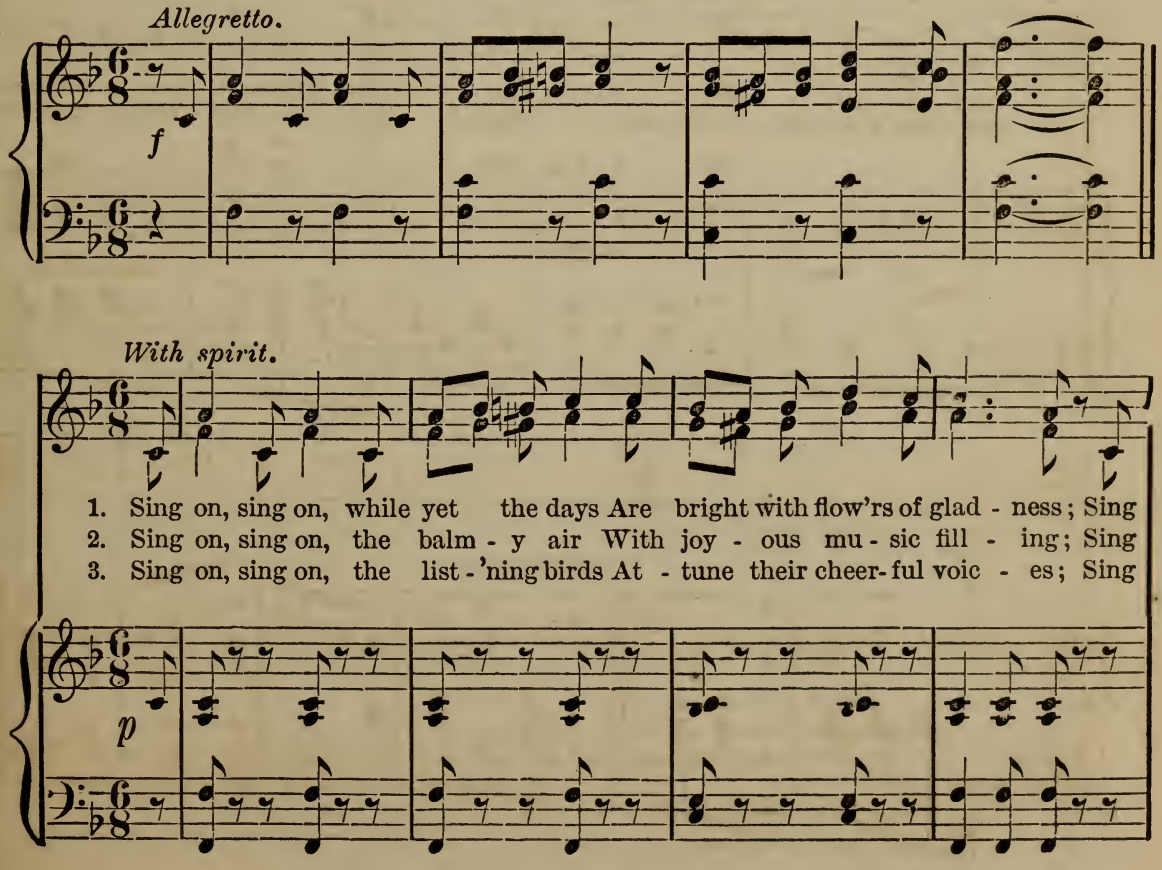
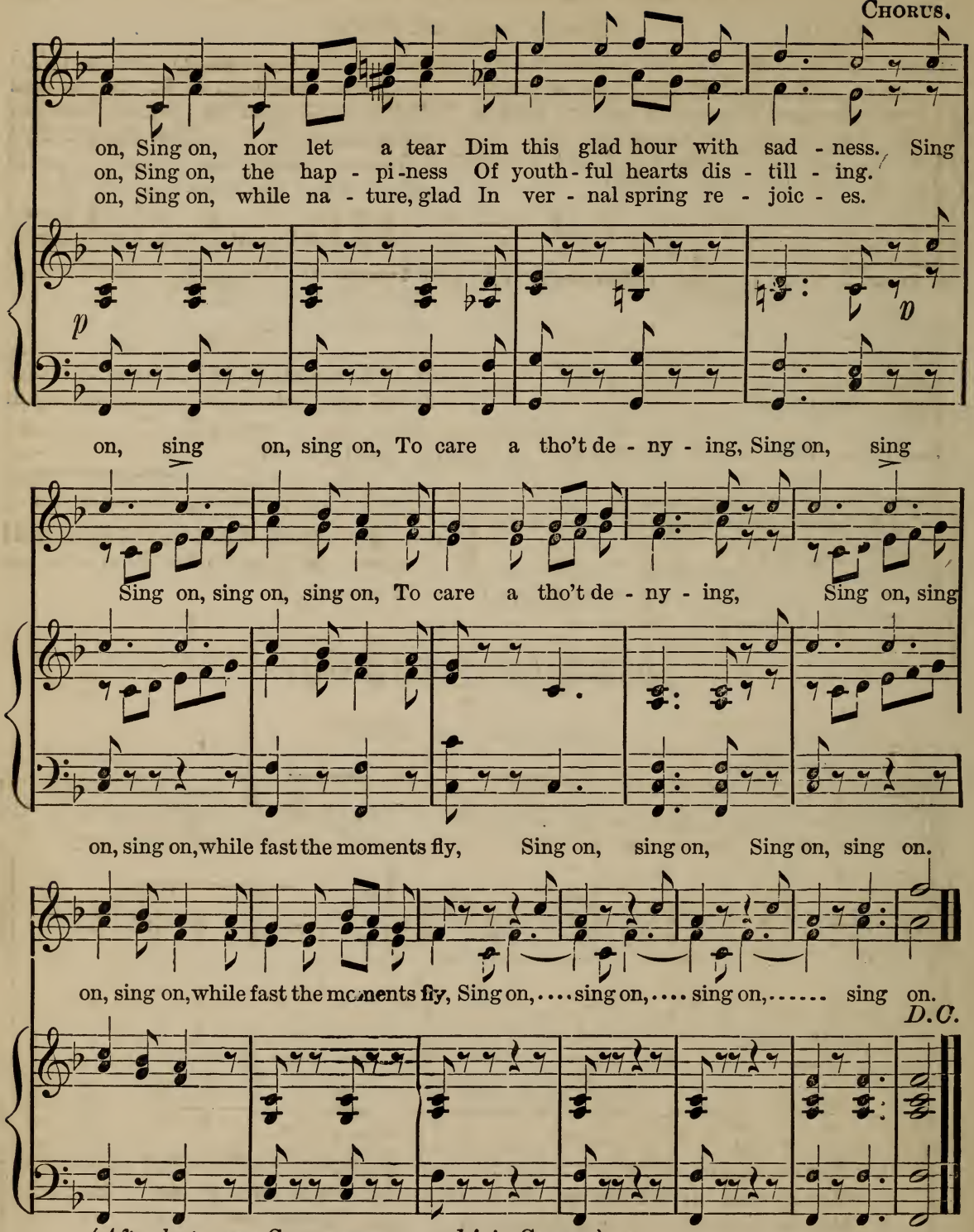
ALL. Yes! a song!

(*The Chorus of* GIRLS *come forward in line, centre.* CADETS *retire to rear and sides.*)

CAPT. That's right! Don't wait to be invited! This entertainment is free for all—except the audience.

SING ON, SING ON.

No. 11. **Two-Part Song. Girls.**


Allegretto.
f
With spirit.
1. Sing on, sing on, while yet the days Are bright with flow'rs of glad - ness; Sing
2. Sing on, sing on, the balm - y air With joy - ous mu - sic fill - ing; Sing
3. Sing on, sing on, the list - 'ning birds At - tune their cheer - ful voic - es; Sing
p

Chorus.
on, Sing on, nor let a tear Dim this glad hour with sad - ness. Sing
on, Sing on, the hap - pi-ness Of youth-ful hearts dis - till - ing.
on, Sing on, while na - ture, glad In ver - nal spring re - joic - es.
p
D
on, sing on, sing on, To care a tho't de - ny - ing, Sing on, sing
Sing on, sing on, sing on, To care a tho't de - ny - ing, Sing on, sing
on, sing on, while fast the moments fly, Sing on, sing on, Sing on, sing on.
on, sing on, while fast the moments fly, Sing on, ... sing on, ... sing on, ... sing on.
D.C.

(*After last verse*, Girls *separate and join* Cadets.)

Cadets. (*After the last verse is sung.*) Bravo! Bravo!

Bessie. (*Right.*) And now it is quite time the bold Cadets began *their* share of the program. Let us see if you can sing as well as you can drill.

Capt. With pleasure! We can do both! But if we cannot equal *you* girls in singing, you must bear in mind that a soldier's life is *very trying* for the voice! You girls have nothing else to do but look sweet and sing songs.

Girls. Oh!

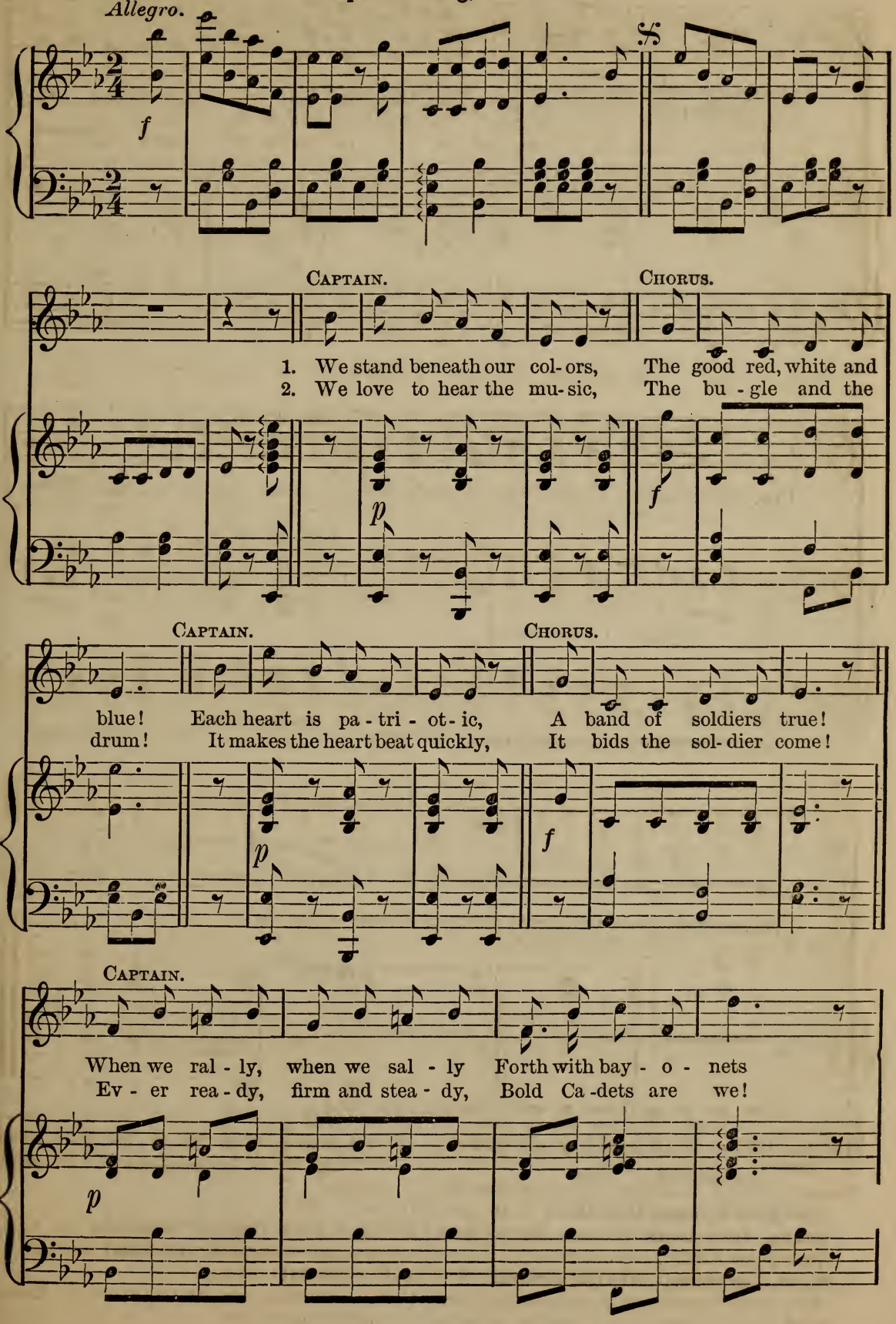
A Cadet. I say, Captain! Give them the "color-song," and we'll join in the chorus!

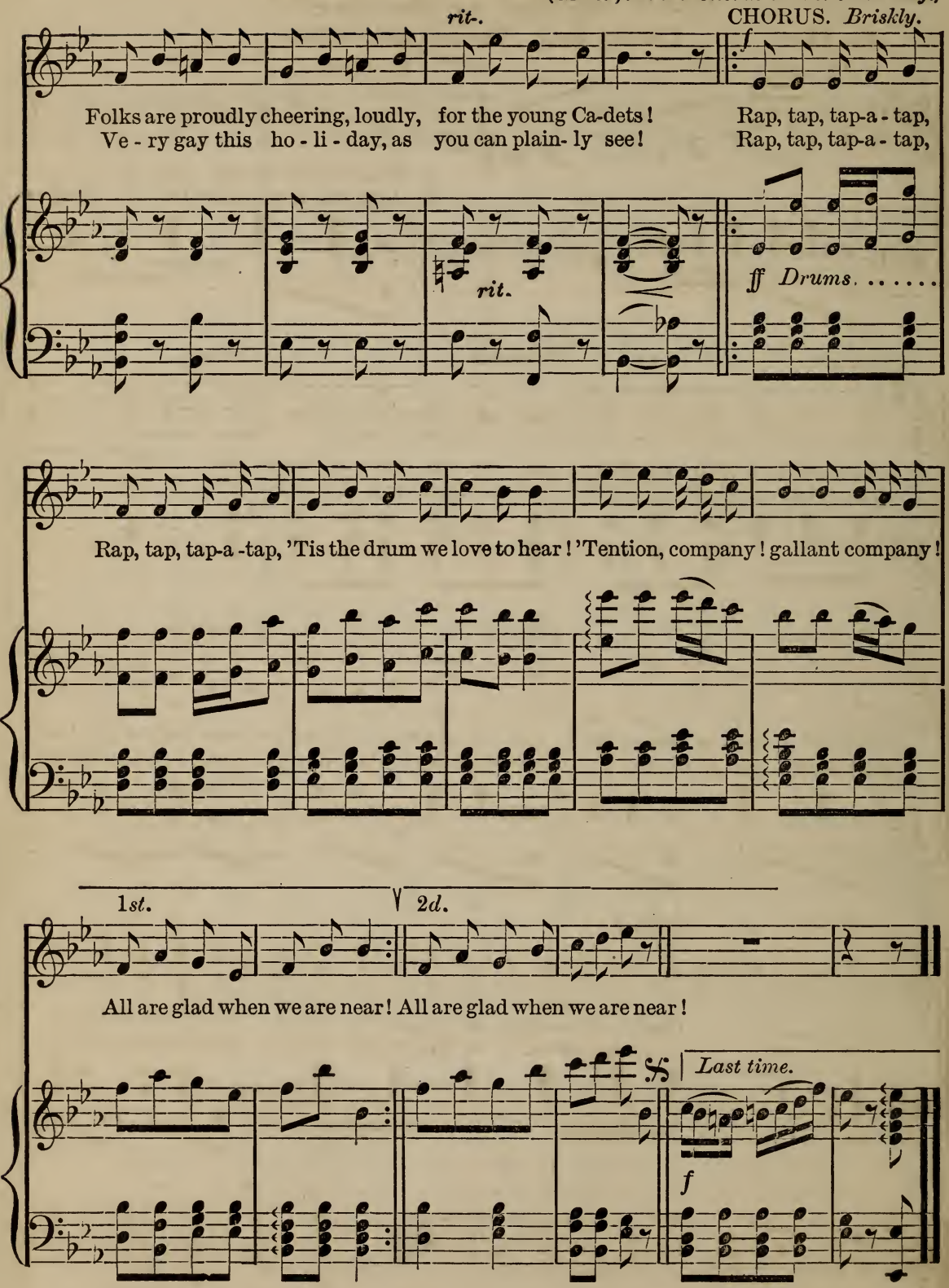
All. That's it! Capital!

Capt. Attention, company! Let every Cadet join in the chorus.

No. 12. Captain's Song, and Chorus.

Allegro.


f
CAPTAIN.
CHORUS.
1. We stand beneath our col- ors, The good red, white and
2. We love to hear the mu- sic, The bu - gle and the
p
f
CAPTAIN.
CHORUS.
blue! Each heart is pa - tri - ot - ic, A band of soldiers true!
drum! It makes the heart beat quickly, It bids the sol- dier come!
p
f
CAPTAIN.
When we ral - ly, when we sal - ly Forth with bay - o - nets
Ev - er rea - dy, firm and stea - dy, Bold Ca -dets are we!
p

(GIRLS *join the Chorus in last verse only.*)

rit-.
CHORUS. *Briskly.*
Folks are proudly cheering, loudly, for the young Ca-dets!
Ve - ry gay this ho - li - day, as you can plain- ly see!
Rap, tap, tap-a - tap,
Rap, tap, tap-a - tap,
rit.
ff Drums. . . . . .
Rap, tap, tap-a -tap, 'Tis the drum we love to hear! 'Tention, company! gallant company!
1st.
2d.
All are glad when we are near! All are glad when we are near!
Last time.
f

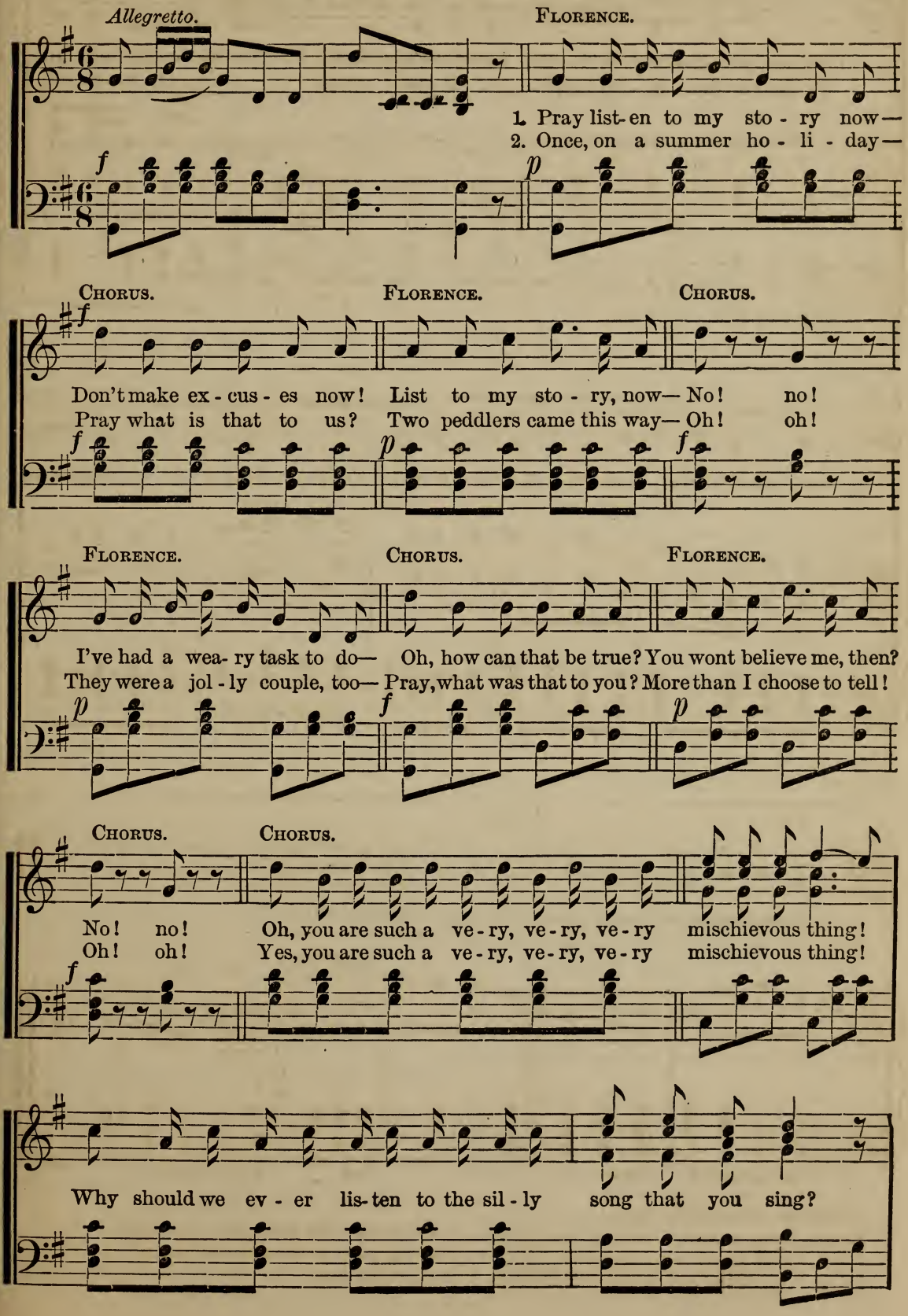
(*Re-Enter* FLORENCE, *right.*)

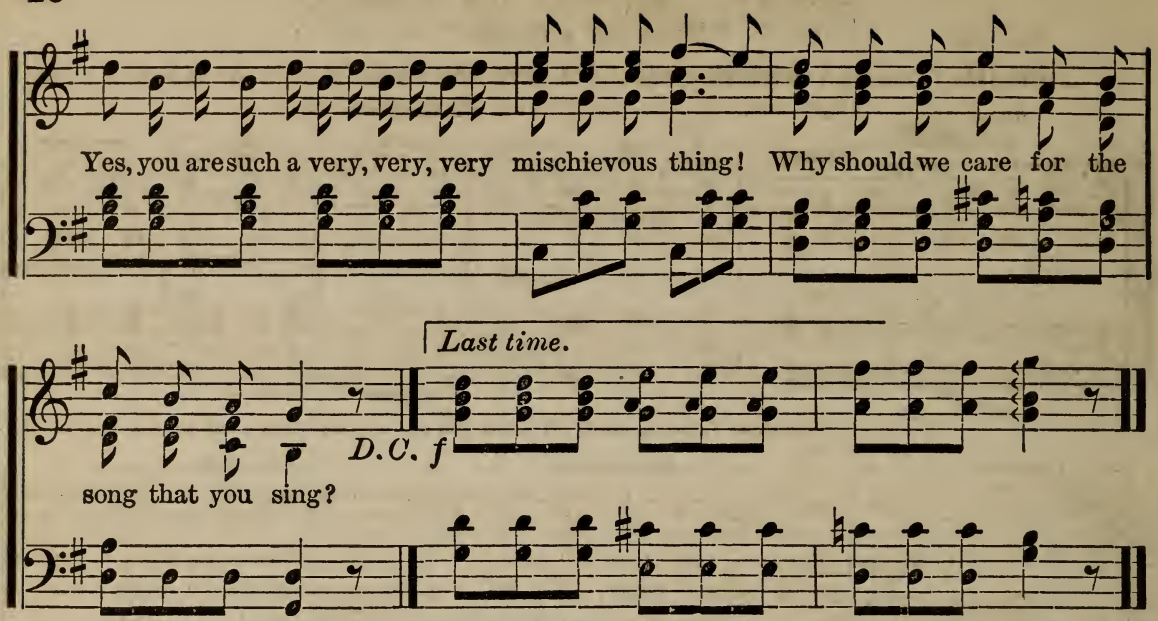
BESSIE. Here comes Florence, the village mischief! Now for your court-martial!

FLOR. Good afternoon, everybody! But why do you gaze so suspiciously at me?

CAPT. The young ladies have an account to settle with you!

PRAY LISTEN TO MY STORY.

No. 13. Chiding Song. Florence and Chorus.

Allegretto.
FLORENCE.
1. Pray list-en to my sto - ry now—
2. Once, on a summer ho - li - day—
CHORUS.
FLORENCE.
CHORUS.
Don't make ex - cus - es now! List to my sto - ry, now— No! no!
Pray what is that to us? Two peddlers came this way— Oh! oh!
FLORENCE.
CHORUS.
FLORENCE.
I've had a wea - ry task to do— Oh, how can that be true? You wont believe me, then?
They were a jol - ly couple, too— Pray, what was that to you? More than I choose to tell!
CHORUS.
CHORUS.
No! no! Oh, you are such a ve - ry, ve - ry, ve - ry mischievous thing!
Oh! oh! Yes, you are such a ve - ry, ve - ry, ve - ry mischievous thing!
Why should we ev - er lis-ten to the sil - ly song that you sing?



GERTIE. Yes, Miss! You know it is one of the rules of our Society, that any girl who is absent from a holiday gathering, shall be fined, unless a reasonable excuse is given.

FLOR. Goodness! And here I've been with you nearly all day!

ALL. (*Derisively.*) Oh! oh!

GERTIE. That is hardly possible!

FLOR. I'll leave it to the audience!

CAPT. Perhaps you can account for the *other* delinquent; his name is *Charlie.* Everybody knows *Charlie!*

FLOR. I assure you, he's not far away, because I saw him here not long ago!

ALL. (*Derisively.*) Oh! oh!

GERTIE. A likely story, indeed! Some more of your mischief!

FLOR. (*Looking off, right.*) Here he comes, to answer for himself.

Enter, CHARLIE. *Right.*

CAPT. (*To Charlie.*) Well, master truant! Who gave you permission to run about by yourself, when you should be in the ranks and on duty, the same as the rest of us?

CHAR. (*Left.*) Oh! you see it was *business* matters! Can't leave business just when you want to.

CAPT. But this is a legal holiday. No business *to-day.*

CHAR. Well, I've been rather busy, at all events. Miss Florence can testify to that!

CAPT. Unless you can give a better excuse, I shall have to place you under arrest! (*to the Cadets.*) Attention, guard!

(*A guard of two Cadets, come forward, centre, with guns, and stand at "shoulder arms."*)

CHAR. (*Aside.*) Here's a pretty how-de-do!

FLOR. But I'm sure he *has* an excuse.

BESSIE. At all events, let us not spoil a holiday by having any unpleasant scenes.

CAPT. And yet, discipline must not be forgotten! I must enforce the rules.

CHAR. All right, Captain! but you'll let me off with a *fine,* won't you?

CAPT. Well, as to that, the *Company* must decide.

A CADET. Will he pay his fine at once?

CHAR. If the sum is not too large, I can procure it quickly.

CAPT. Very well; what say you all?

ALL *the* CADETS. Yes, take the fine!

GERTIE. A very wise decision.

CHAR. Yes; you see, it's a *fine* day! But what is the amount? I'll get it.

Re-enter 1st POLICEMAN, *right, with the bundle and basket belonging to the peddlers.*

POLICE. Here's a discovery, indeed! These are stolen goods, d'ye see?

(*All the company gather round the* POLICEMAN. CHARLIE *and* FLORENCE *exit slyly, R. and L.*)

BESSIE. Why! those belong to the poor peddlers who were here.

POLICE. Peddlers, eh? Why peddlers don't leave their parcels lying around this way!

GERTIE. I hope nothing has happened to the poor old couple!

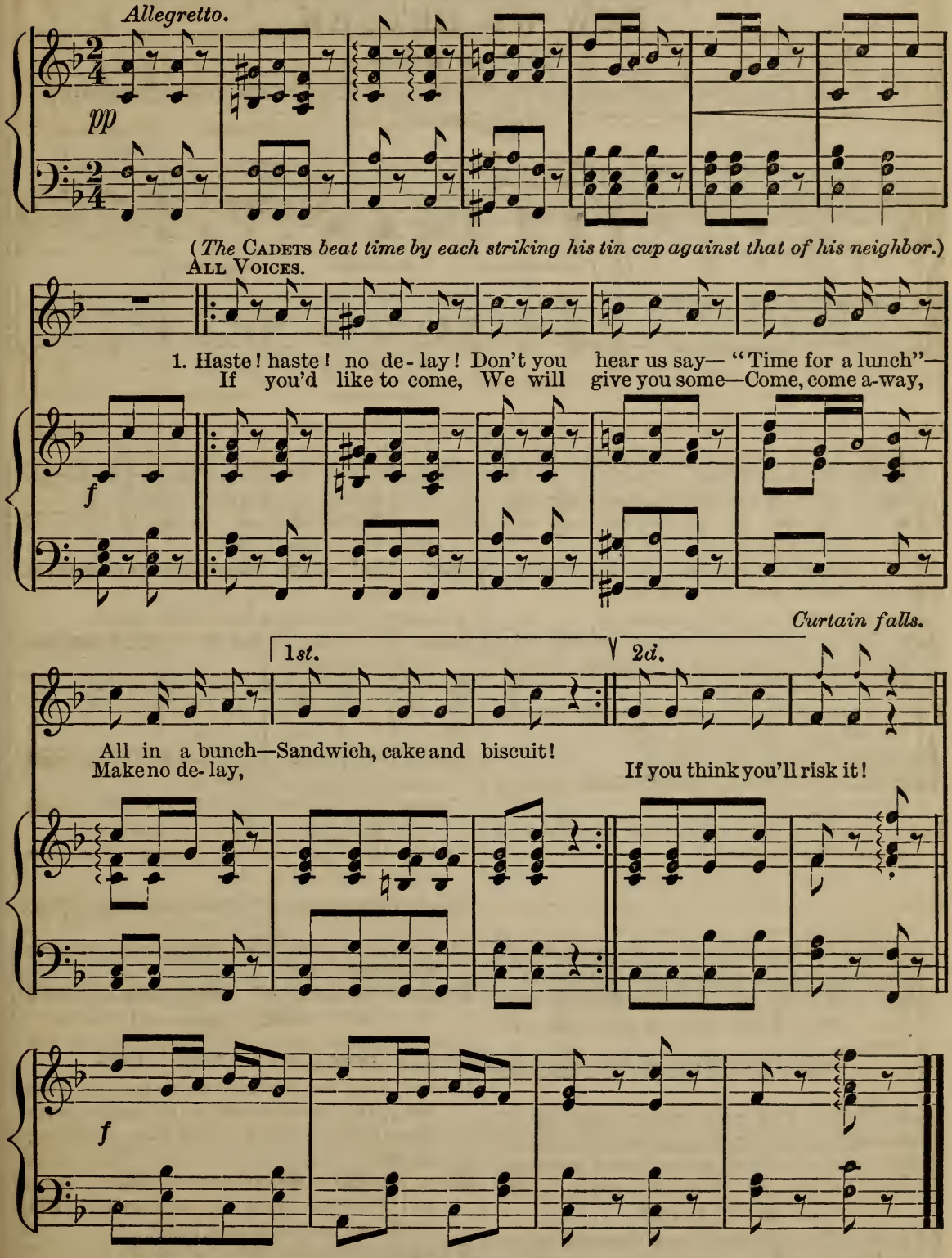
POLICE. They are the ones we've been looking for. But I must be off to the station with these trifles. I've a notion to go peddling, myself! (*Exit, left.*)

CAPT. And in the meantime our friends Charlie and Florence have skipped away. I'm afraid we have lost that fine!

A CADET. Captain, I'm *awful* hungry!

CAPT. Silence in the ranks! But that *does* remind me that it's time for lunch. Come, girls! the baskets, and dishes!

No. 14. "Time for a Lunch."

During the following 8 measures of music, the girls bring lunch-baskets from behind scenes. Right and left. CADETS *procure tin cups and cans.*

Allegretto.
pp
(The CADETS beat time by each striking his tin cup against that of his neighbor.)
ALL VOICES.
1. Haste! haste! no de-lay! Don't you hear us say— "Time for a lunch"—
If you'd like to come, We will give you some—Come, come a-way,
f
Curtain falls.
1st.
2d.
All in a bunch—Sandwich, cake and biscuit!
Make no de-lay,
If you think you'll risk it!
f

End of Act II.

If desirable, a drill by the CADETS *may take the place of the Lunch scene, in which case the girls should leave the stage immediately after the words "Come, girls, the baskets," &c*

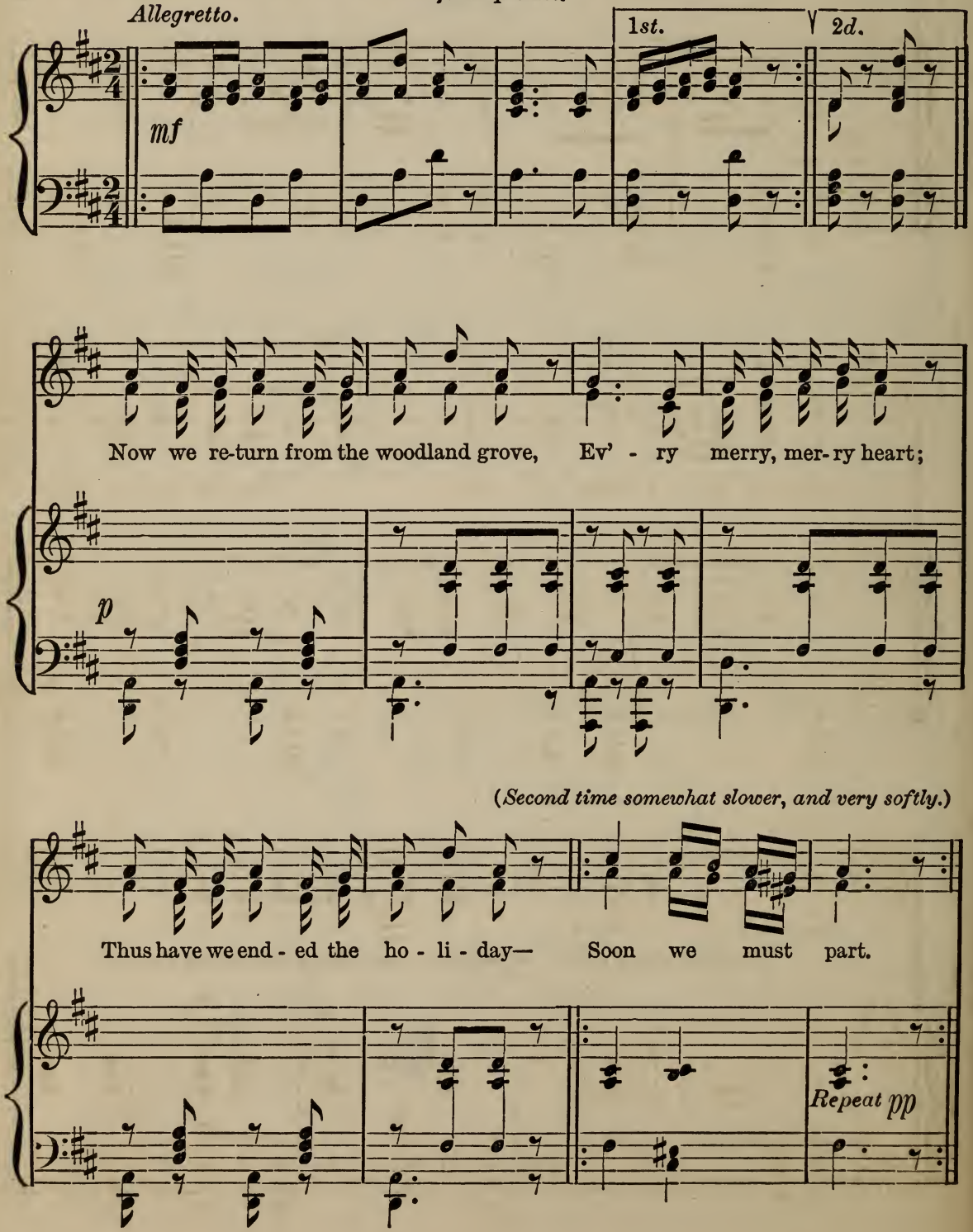
A nice drill will be acceptable to the audience, and make the Act longer.

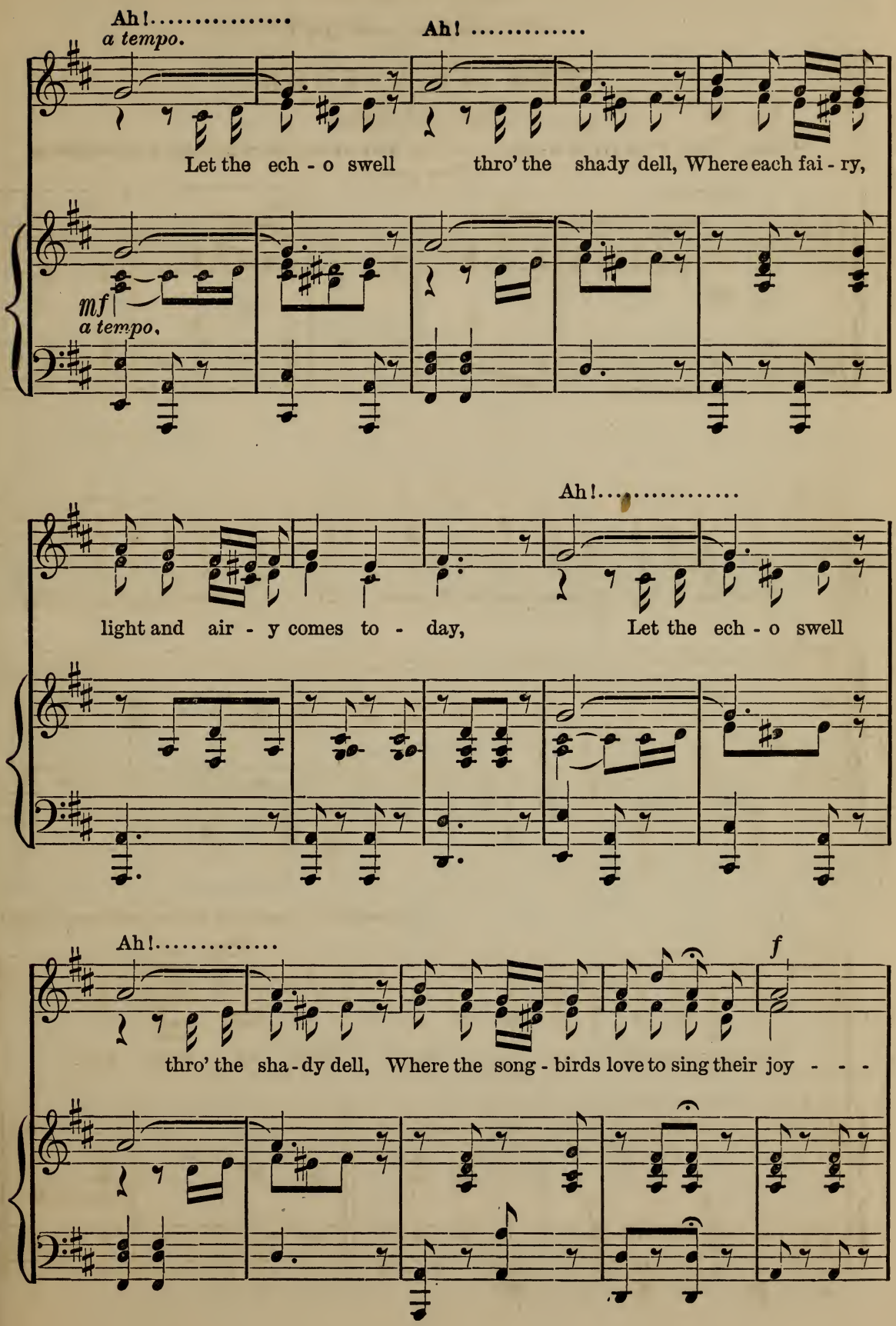
ACT III.

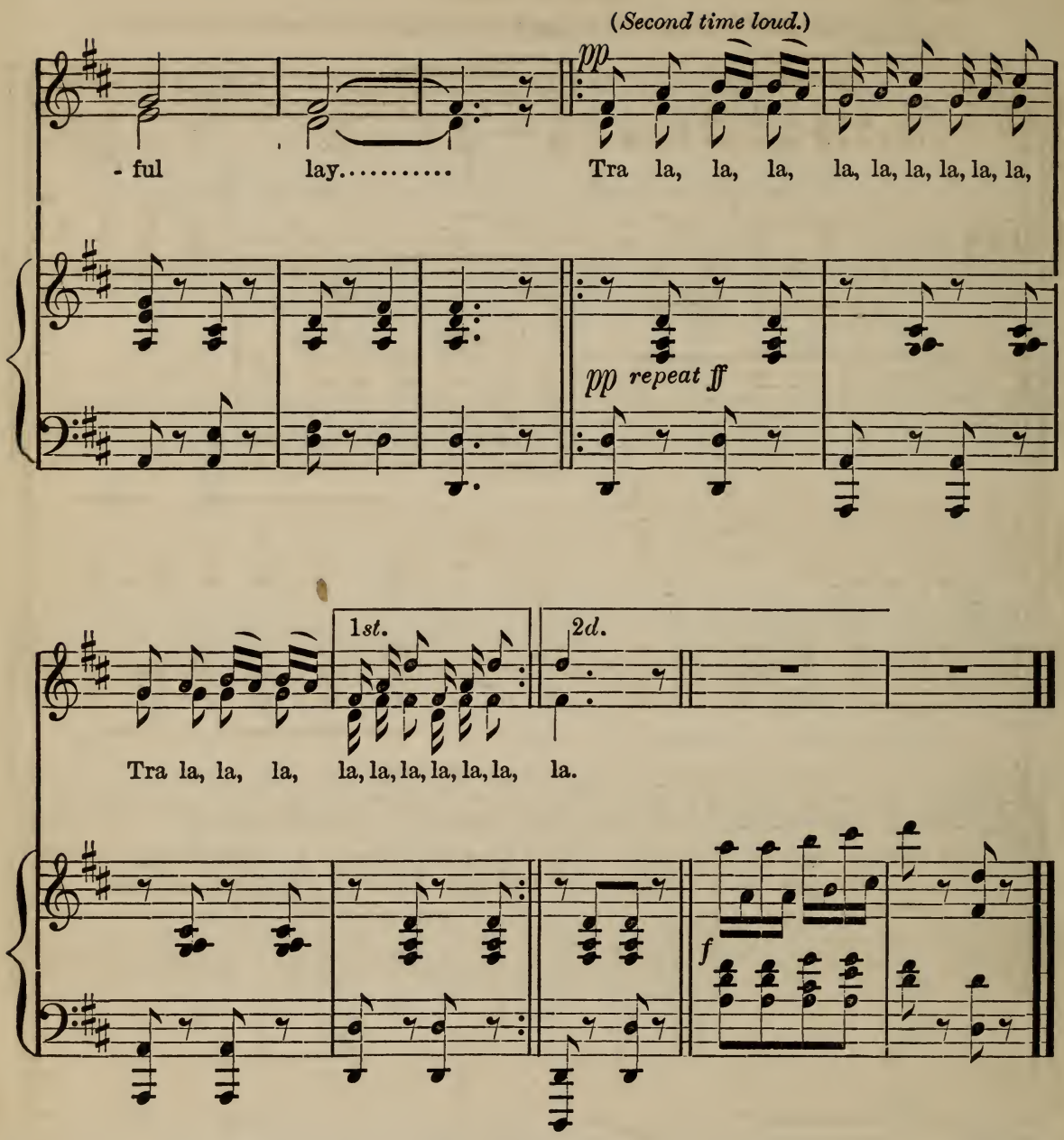
SCENE—*Same as in Act I.*

NOW WE RETURN.

No. 15. **Chorus of Girls.**

(GIRLS *Enter, from right, singing. All have hats on and carry baskets, as if returning from pic-nic.*

Allegretto.
mf
1st.
2d.
Now we re-turn from the woodland grove, Ev' - ry merry, mer-ry heart;
p
(Second time somewhat slower, and very softly.)
Thus have we end - ed the ho - li - day— Soon we must part.
Repeat pp


Ah!.....
a tempo.
Ah! .....
Let the ech - o swell thro' the shady dell, Where each fai - ry,
mf
a tempo.
Ah!.....
light and air - y comes to - day, Let the ech - o swell
Ah!.....
f
thro' the sha - dy dell, Where the song - birds love to sing their joy - - -



BESSIE. (*To the girls.*) Are you quite sure that nothing has been forgotten?

GERTIE. Everything is safe. Spoons, napkins and other articles are all gathered into the baskets. (*Looking off, right.*) But the Cadets seem in no hurry to return. They're lagging behind. I believe we girls are the better soldiers!

BESSIE. We should have gathered up the Cadets, too! How very funny we would appear, each with a Cadet in a basket!

(*Drum sounds, beating march-time, softly, as if in distance.*)

GERTIE. They are coming. Let us hasten on. We don't care to march in the ranks!

(*Drum sounds louder, as if approaching near.*)

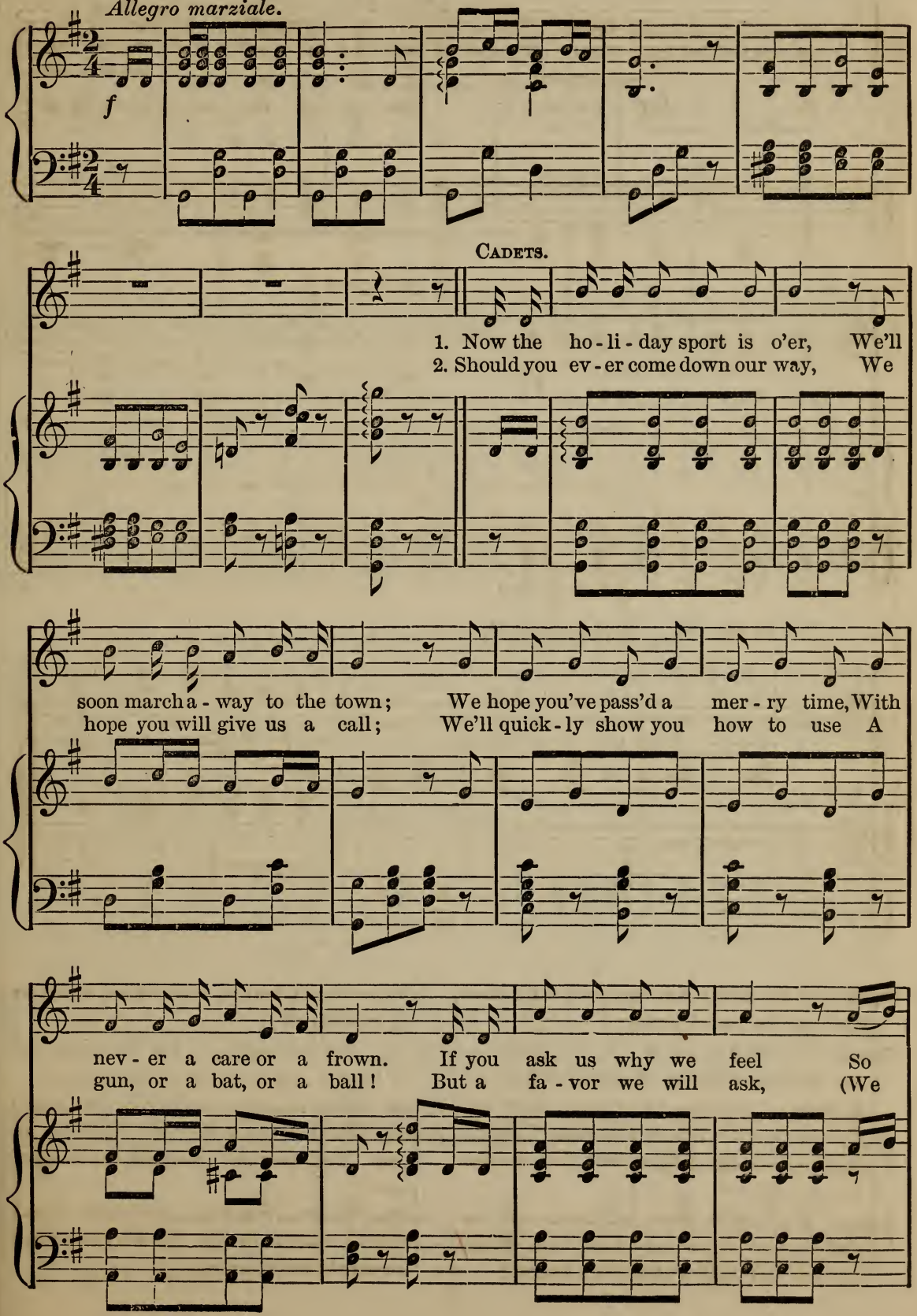
BESSIE. Wait! I think they will halt here, to rest. Yes, they are changing the order of march.

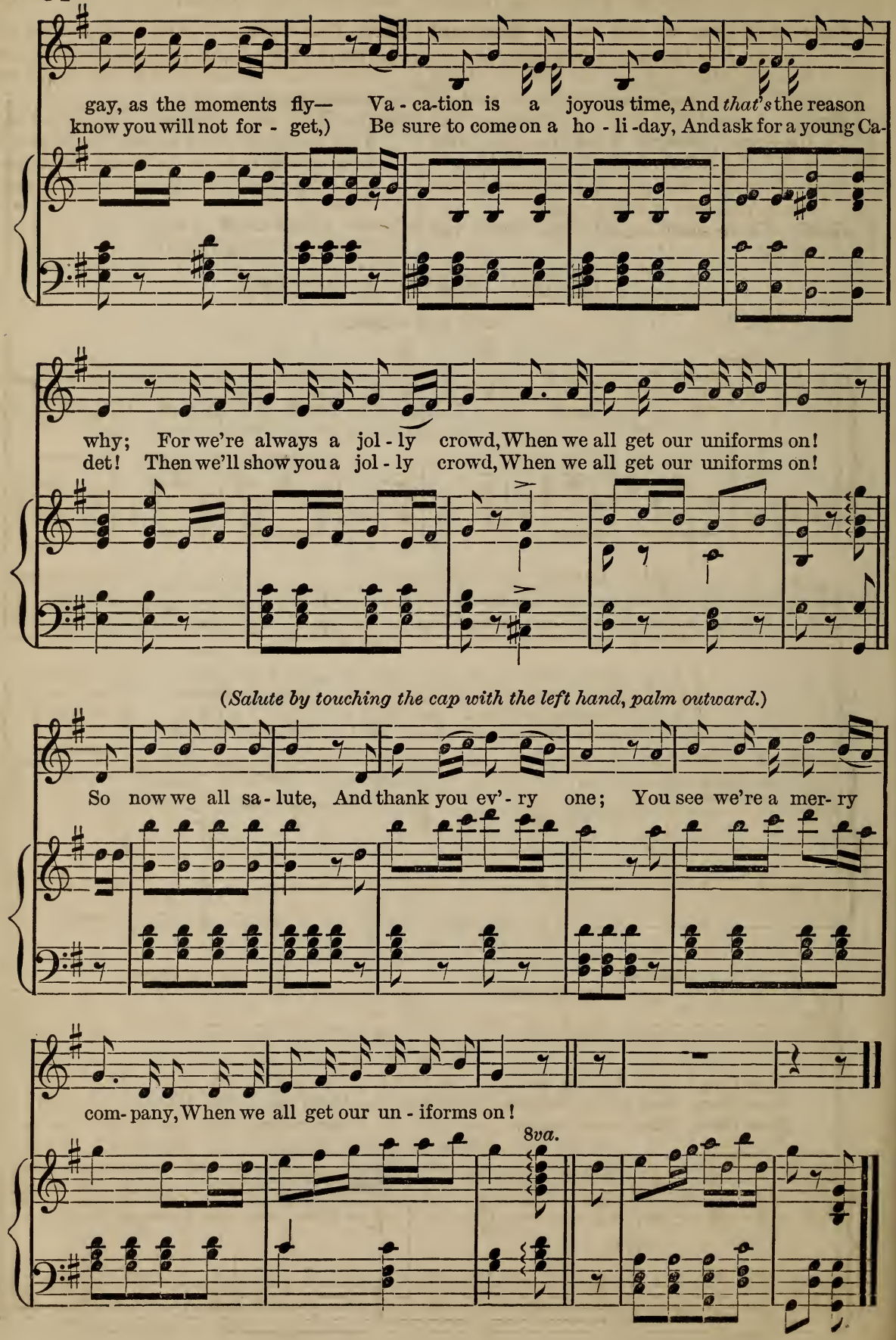
(*Enter* CADETS, *from right, marching.* GIRLS *retire to rear and sides.* CADETS *form a line across the stage, centre.*)

No. 16. Chorus of Cadets.

(*Play this Introduction twice if necessary, while Cadets are forming on the stage.*)

Allegro marziale.


f
CADETS.
1. Now the ho - li - day sport is o'er, We'll soon march a - way to the town; We hope you've pass'd a mer - ry time, With nev - er a care or a frown. If you ask us why we feel So
2. Should you ev - er come down our way, We hope you will give us a call; We'll quick - ly show you how to use A gun, or a bat, or a ball! But a fa - vor we will ask, (We


gay, as the moments fly— Va - ca-tion is a joyous time, And *that's* the reason
know you will not for - get,) Be sure to come on a ho - li -day, And ask for a young Ca-
why; For we're always a jol - ly crowd, When we all get our uniforms on!
det! Then we'll show you a jol - ly crowd, When we all get our uniforms on!
(*Salute by touching the cap with the left hand, palm outward.*)
So now we all sa - lute, And thank you ev'- ry one; You see we're a mer- ry
com- pany, When we all get our un - iforms on!
8va.

CAPT. And here we are, on the homeward march! This has been a great day. It will be a red-letter day in the history of our town. (GIRLS *all come forward, R. and L.*)

GERTIE. A wonderful day! We have *not* met the enemy, though. Even the police were quite glad to have something to look at.

CAPT. You say "we," as if you girls were sharing in the glory of this occasion.

GIRLS. We *do* share it—all of us—every one of us!

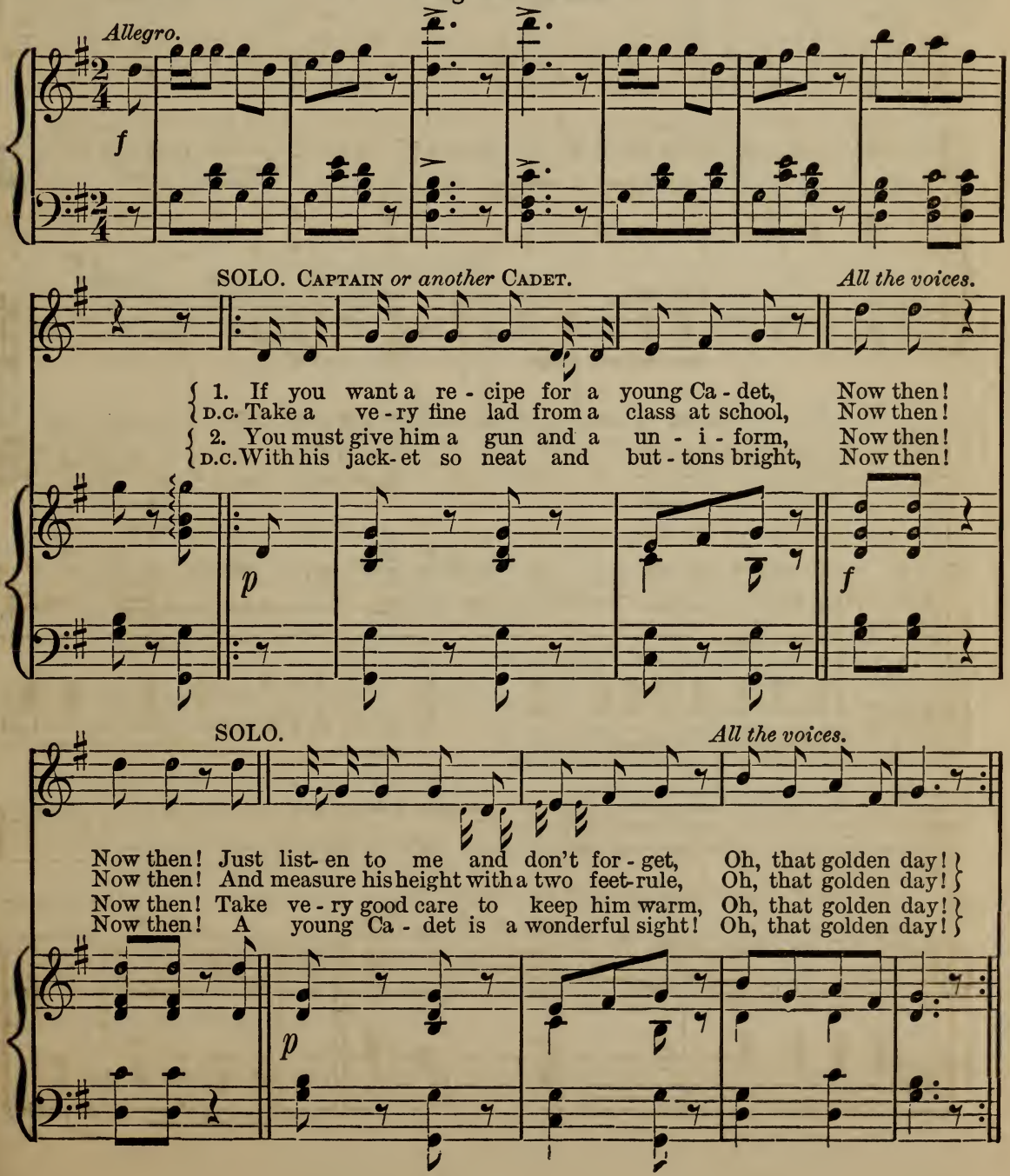
CAPT. That settles it! And I guess, after all, you're right. For without the escort of our sisters and young friends we might not have behaved so well.

BESSIE. Well said, Captain! When you and your merry company are out on parade, it is very well to have us along to protect you! Your mothers will be *so much* obliged to us!

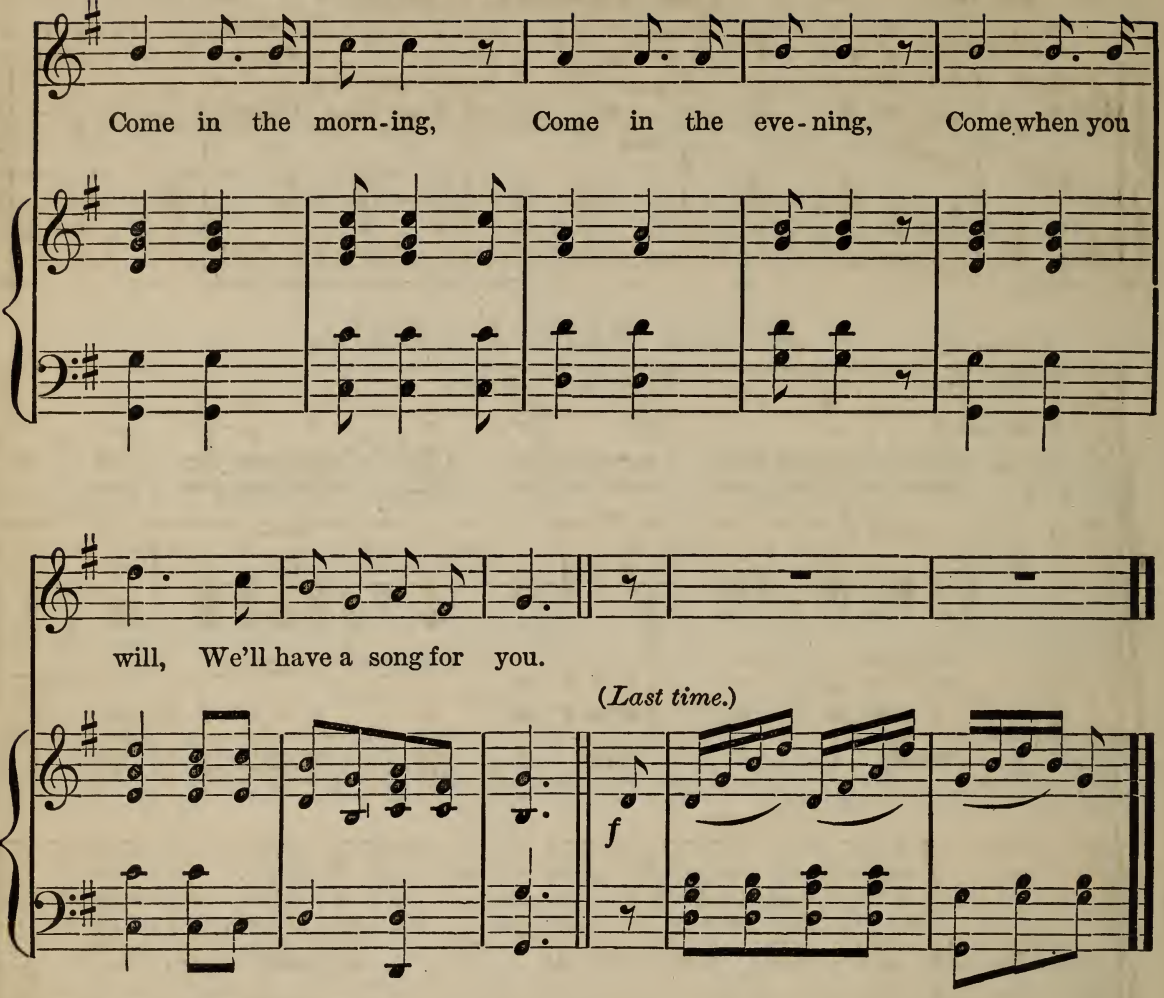
CADETS. (*Groaning.*) Aw!

CAPT. Silence in the ranks!

IF YOU WANT A RECIPE.

No. 17. Song and Chorus.

Allegro.
f
SOLO. CAPTAIN *or another* CADET.
All the voices.
1. If you want a re - cipe for a young Ca - det, Now then!
D.C. Take a ve - ry fine lad from a class at school, Now then!
2. You must give him a gun and a un - i - form, Now then!
D.C. With his jack-et so neat and but - tons bright, Now then!
p
f
SOLO.
All the voices.
Now then! Just list-en to me and don't for - get, Oh, that golden day!
Now then! And measure his height with a two feet-rule, Oh, that golden day!
Now then! Take ve - ry good care to keep him warm, Oh, that golden day!
Now then! A young Ca - det is a wonderful sight! Oh, that golden day!
p

CHORUS. *All the voices.*



Enter the POLICEMEN, *from the left, bringing in* LITTLE OLD MAN *and* LITTLE OLD WOMAN *as prisoners.*

CAPT. Here we have them again! Always in trouble, that pair!

1st POLICE. And do you know them, Captain?

CAPT. I have seen them before, that's all. I have not the honor of their acquaintance.

L. O. MAN. So much the worse for you!

GERTIE. But, pray what have these people been doing? I am quite sure they mean no harm to any one.

1st POLICE. Why, you see, we found 'em sittin' by the roadside a countin' money. And they acted very strange, too.

L. O. WOMAN. Guess you'd act strange, too, if you had a sore heel and a shoe full of gravel.

1st POLICE. Oh, come now; 'tain't any use to grumble; we've caught you at last. We've been looking for you all day.

2d POLICE. Yes; *we* know *our* business.

L. O. MAN. We came honestly by the money, though. These young people here gave it to us.

BESSIE. Why, yes, indeed, these are the poor peddlers to whom we gave money this morning!

CADETS *and* GIRLS. True! Let them go!

CAPT. I wish you had caught those two runaways—Florence and Charlie.

L. O. MAN. They *did* catch them!

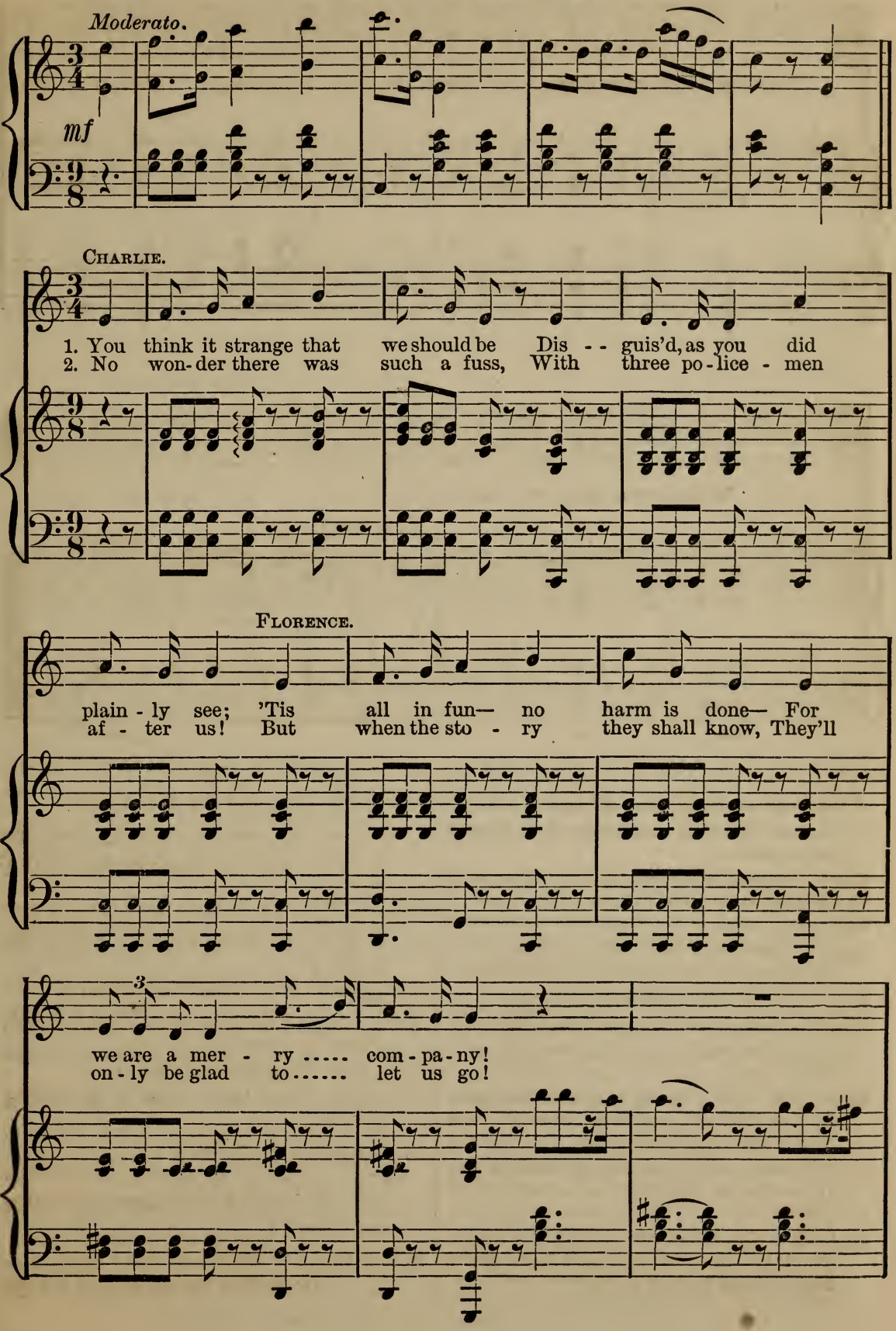
1st POLICE. Look here! what is he talking about?

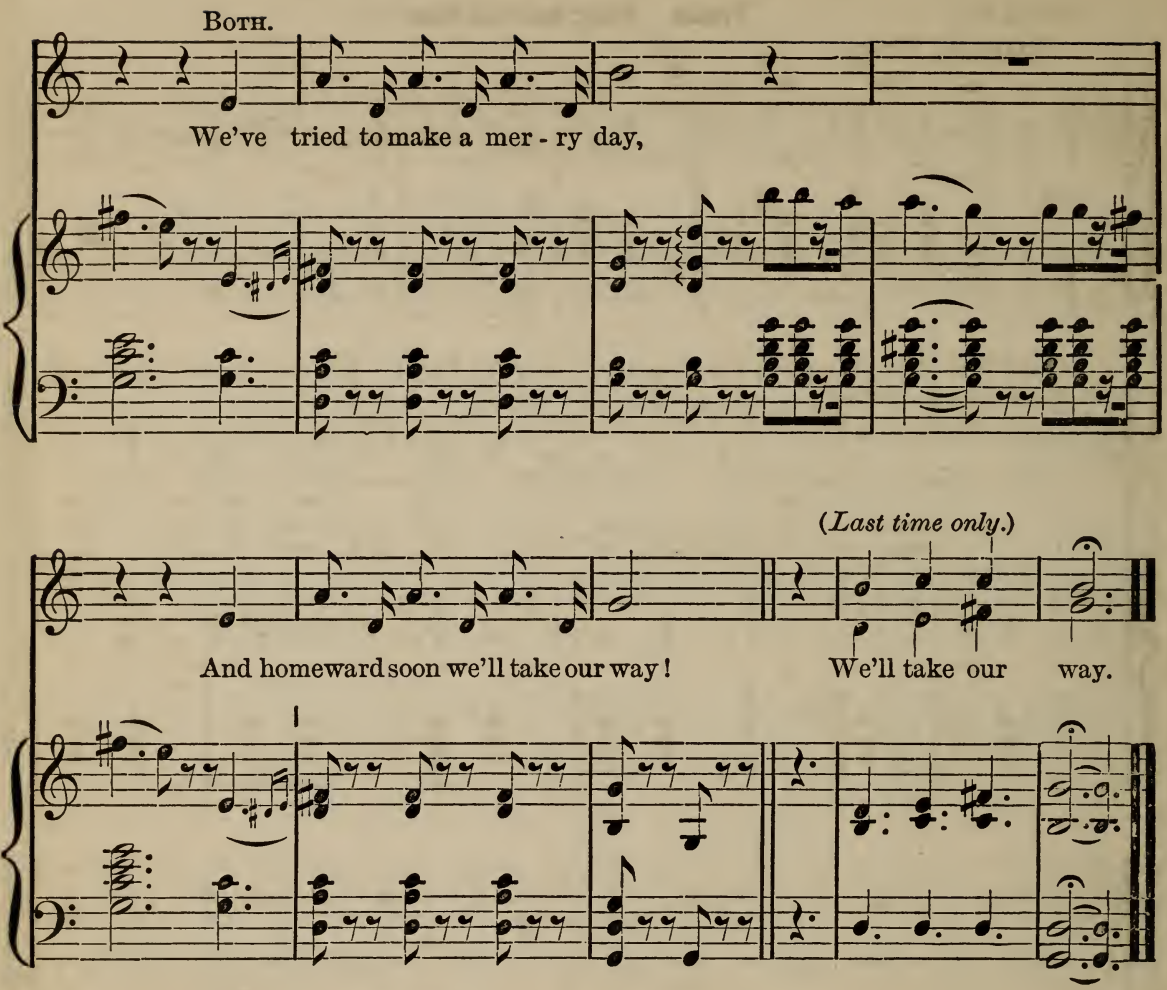
CAPT. And where are they?

(LITTLE OLD MAN *and* LITTLE OLD WOMAN *throw off disguises, and appear as Florence and Charlie.*)

L. O. MAN. (*As Charlie.*) Here we are!

(*Commotion and clapping of hands.*)

No. 18. Duet. Florence and Charlie.

Moderato.
mf
CHARLIE.
1. You think it strange that we should be Dis - - guis'd, as you did
2. No won-der there was such a fuss, With three po-lice - men
FLORENCE.
plain - ly see; 'Tis all in fun— no harm is done— For
af - ter us! But when the sto - ry they shall know, They'll
3
we are a mer - ry ..... com - pa - ny!
on - ly be glad to ..... let us go!



Capt. That's all very nice to sing about, but you *have* played us a trick! You have come a regular confidence game!

Flor. But all for the amusement of this merry company.

(Florence *converses with the other girls.*)

1st Police. That doesn't explain matters!

Capt. Why, you see, we are well acquainted with this curious pair; in fact, one of them belongs to this company of Cadets; and he's going to pay a *fine*, too!

Char. All right Captain! The Policeman will pay my fine—he's got the money.

Flor. Yes, Mr. Policeman, just "fork over."

Police. I'm not quite sure about this matter;

Char. The money belongs to this company. Collected by two peddlers, all in fun, you know. And if that won't do, just call over and see my father; he's a member of the Common council, and—

1st Police. Here! here! (*gives the bag of money to the Captain.*) that's enough! That's all we want to know! His father's a member of the Council, and we know our business, we do. Come along boys.

(*To the other Policemen.*)

Capt. One moment! Stay and join in the grand climax! And this money goes into the company's treasury. Very good!

(*Gives the bag of money to a Cadet.*)

2d Police. And so we've had all this chase for nothing.

Char. 'Twon't hurt you! You *need* exercise!

Flor. But they have earned the thanks of the company by faithfully trying to do their duty.

(*The policemen take off caps and make a bow.*)

Capt. But we must proceed on the homeward march. Attention, company!

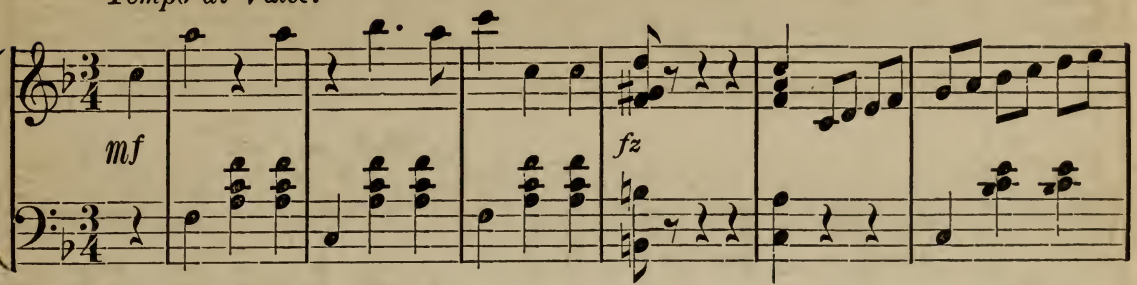
(Cadets *form in line or half circle, with the girls grouped at right and left, and with* Florence, Bessie *and* Gertie *in front.* Captain *at right, in front.*

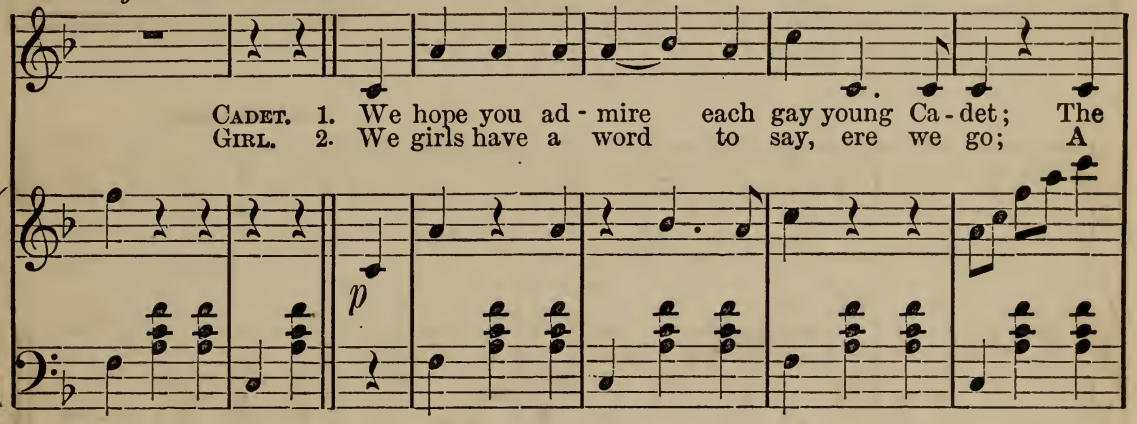
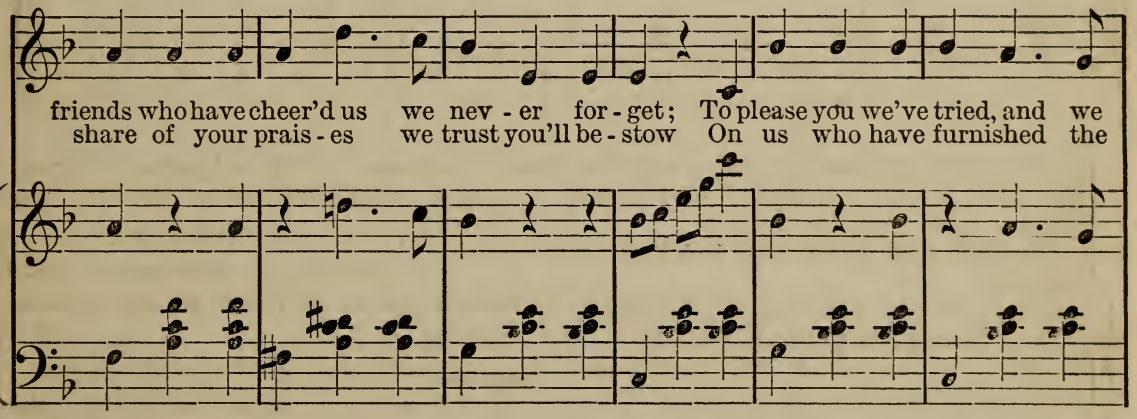
Gertie. Before we go, let us sing a song especially for our kind friends in the audience.

Bessie. (*Stepping forward a little.*) And allow us, in this manner, to express the thanks of the "merry company."

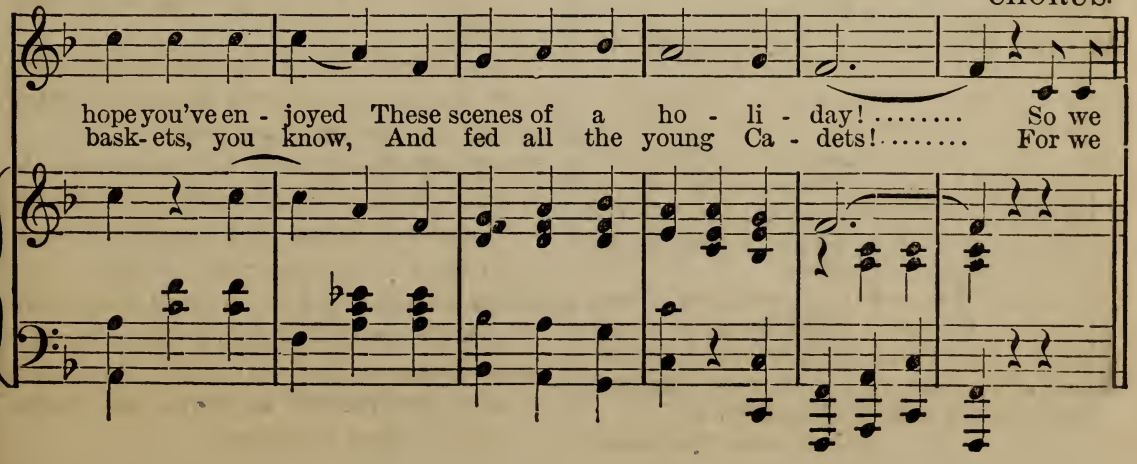
No. 19. Finale. Song and Chorus.

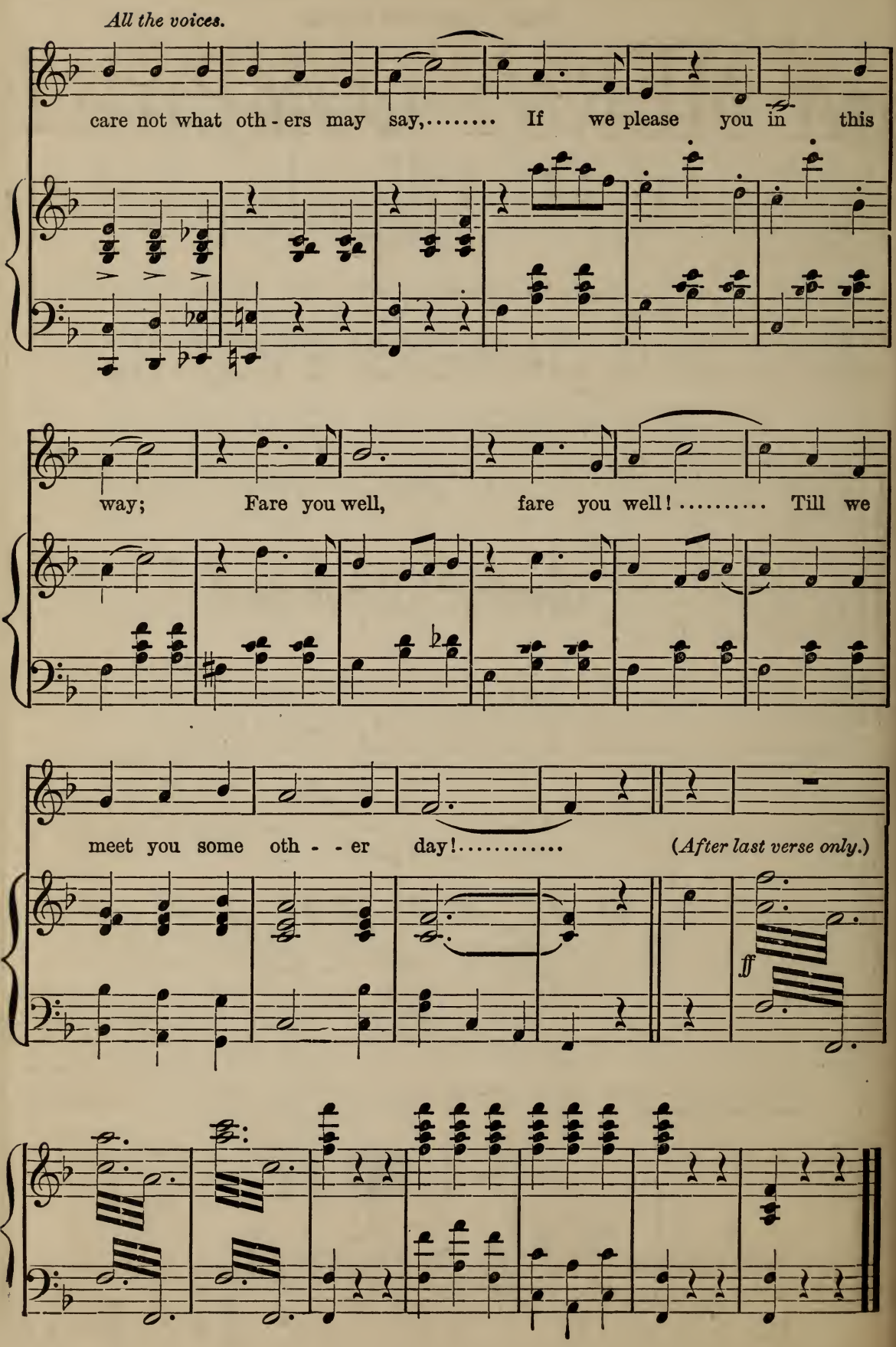
Tempo di Valse.



(*The first verse to be sung by the Captain or another Cadet. The second verse to be sung by Bessie or Gertie.*

friends who have cheer'd us we nev - er for - get; To please you we've tried, and we
share of your prais - es we trust you'll be - stow On us who have furnished the

CHORUS.




All the voices.
care not what oth - ers may say,..... If we please you in this
way; Fare you well, fare you well!..... Till we
meet you some oth - - er day!..... (After last verse only.)
ff

MINSTREL SONGS.

OLD AND NEW.

215 Pages, Sheet Music size.

ALL THE "OLD-TIME" MINSTREL FAVORITES.

This peculiarly "popular" collection of famous Minstrel and Plantation Songs, including the celebrated Foster Melodies, has been received with marked favor, and is destined to become a "world-wide" favorite. There are about 100 songs, all provided with pianoforte accompaniments, and including all that have proved brightest and best, both new and old, in the annals of minstrelsy.

Price in Boards, $2.00; Cloth, $2.50; Cloth Gilt, $3.00. Sent postpaid for retail price.

CONTENTS.

Angel Gabriel.....*James E. Stewart*
Angels meet me at the cross-roads..*Will. S. Hays*
Adolphus Morning Glory.....*D. Braham*
Angelina Baker.....*S. C. Foster*
Alabama Blossoms.....Arr. by *James E. Stewart*
Balm of Gilead.....Arr. by *H. T. Bryant*
Buffalo Gals..... ——
Boatman Dance.....*"Ethiopian Serenaders"*
Babylon is fallen .....*Henry C. Work*
Carry me back to Tennessee..... *Sep. Winner*
Camptown Races.....*S. C. Foster*
Carry me back to old Virginia.
Arr. by *E. P. Christy*
Clare de Kitchen.....*T. Rice*
Darling Nelly Gray.....*B. R. Hanby*
Dixie's Land.....*Dan Emmett*
Dearest Mae.....*L. V. H. Crosby*
Dandy Jim of Caroline ..... ——
Don't be foolish, Joe..... ——
Early in de mornin'.....*Will. S. Hays*
Ella Ree.....*James W. Porter*
Ellie Rhee.....*Sep. Winner*
Folks that put on airs.....*W. H. Coulston*
Farewell, my Lilly dear.....*S. C. Foster*
Floating scow of Old Virginia.....*E. P. Christy*
Gum-tree canoe.....*S. S. Steele*
Gwine to run all night.....*S. C. Foster*
Gentle Annie.....*S. C. Foster*
Good sweet ham.....*James E. Stewart*
Good-bye, Liza Jane.....Arr. by *Eddie Fox*
Gideon's Band.....Arr. by *Chas. R. Dodworth*
Gospel Raft.....*Frank Dumont*
Gospel Wedding.....*Jas. A. Bland*
Golden Slippers.....*Jas. A. Bland*
History of de world.....*T. Contreso*
Hard times come again no more.....*S. C. Foster*
I seen her at de window..... ——
I want to see the old home.....*James E. Stewart*
In the Louisiana Lowlands..... ——
In the mornin', by the bright light...*James Bland*
I'se going back to Dixie.....*C. A. White*
I'll be dar..... *Chas. Benedict*
Jordan is a hard road to trabbel.....*Dan Emmett*
Jim along Josey..... ——
Jingle Bells.....*J. Pierpont*
Jim Crow..... ——
Jim Crack Corn..... ——
Jolly Raftsman.....*Andrew Evans*
Kingdom coming.....*Henry C. Work*
Keep in de middle of de road.....*Will. S. Hays*
Little old cabin in the lane.....*Will. S. Hays*
Little Brown Jug.....*Eastburn*
Listen to the mocking-bird. .....*Alice Hawthorne*
Lilly Dale.....*H. S. Thompson*
Little more cider.....Arr. by *Austin Hart*
Lucy Neal..... ——
Lubly Dine.....*J. Sanford*
Lucy Long. ..... ——
Massa's in the cold ground.....*S. C. Foster*
Melinda May.....*S. C. Foster*
Mary Blane.....Arr. by *J. H. Howard*
My old Kentucky home, good night...*S. C. Foster*
Nelly Bly.....*S. C. Foster*
Nancy Till.....*"White's Serenaders"*
Nicodemus Johnson.....*J. B. Murphy*
Nelly was a lady.....*S. C. Foster*
Old Folks at home..... ...*S. C. Foster*
Ole Shady..... ——
Oh, Sam!.....*Will. S. Hays*
Oh, I'se so wicked!.....*G. C. Howard*
Oh, Susannah..... ——
Old Bob Ridley.....*Chas. White*
Old Dan Tucker..... ——
Oh, dat watermelon!.....Arr. by *John Braham*
Oh! dem golden slippers.....*Jas. A. Bland*
Old home aint what it used to be.....*C. A. White*
Old dog Tray.....*S. C. Foster*
Oh, boys, carry me along.....*S. C. Foster*
Old Black Joe.....*S. C. Foster*
Old cabin home..... ——
One-horse open sleigh.....*J. Pierpont*
Piccayune Butler..... ——
Poor old Uncle Rufe.....Arr. by *John Braham*
Poor old slave.....Arr. by *E. M. F.*
Rosa Lee . ..... ——
Root, hog, or die ..... ——
Roll out, heave dat cotton.....*Will. S. Hays*
Susan Jane.....*Will. S. Hays*
Settin' on a rail..... ——
Sally, come up.....Arr. by *Frederick Buckley*
Sing, darkies, sing ..... ——
Stop that knocking at the door...*A. F. Winnemore*
Shine on.....*Luke Schoolscraft*
Twinkling stars are laughing, love.
John P. Ordway
Trabbling back to Georgia..... *Chas. D. Blake*
Tombigbee River.....*S. S. Steele*
Uncle Ned.....*S. C. Foster*
Virginia rosebud.....*F. H. Kavanagh*
Wake Nicodemus.....*Henry C. Work*
Walk, Jawbone..... *S. S. Steele*
Way down the Swanee Ribber.....*S. C. Foster*
Yaller gal that winked at me.....*A. M. Hernandez*
Zip Coon..... ——

FOR PRIMARY CLASSES.

CHILDREN'S SONGS AND HOW TO SING THEM. By WM. L. TOMLINS. Price: Teachers' Edition, 75 cts., $7.20 per doz. School Edition, 30 cts., $3.00 per dozen.

Besides the beautiful, "singable" songs contained in this choice book, there is (in the *Teachers'* edition) an admirable treatise on training children's voices. The songs are bright, cheery, interesting, tastefully written by eminent composers, and in every way calculated to elevate the child's taste in music.

Two editions of "Children's Songs" are published The *Teachers'* edition contains the piano or organ accompaniments to each song.

The *School* edition contains only the words, with the music on one staff.

GEMS FOR LITTLE SINGERS. By ELIZABETH U. EMERSON and GERTRUDE SWAYNE. Price: 30 cts.; per dozen, $3.00

This book is just what its title indicates. It is a capital little book for primary and kindergarten schools and for the nursery. The pages are daintily illustrated. The music is mostly on one staff.

KINDERGARTEN CHIMES. By KATE DOUGLAS WIGGIN. Price: Boards, $1.00; $9.00 per dozen. Cloth, $1.50; per doz., $13.56. Paper, 80 cts.; $7.20 per dozen.

This choice collection of children's songs has been compiled and written by an eminent Kindergarten teacher of San Francisco, and will be welcomed by such teachers wherever the Kindergartens and their instructive games are to be found. The book, however, can be used advantageously in all primary schools. There are Games, Ring Songs, Marching Songs, Action Songs, Christmas Songs — in short, every kind of song calculated to instruct and interest the little people in Kindergartens; and for the teacher it is an invaluable guide and help.

MERRY-MAKING MELODIES. *A Vocal Visitor to Cheer the Children.* By WADE WHIPPLE. Price, 75 cts.

A new collection of gems for the little people. Each and every song will please the children, and help to make the home circle attractive. Each piece has accompaniment for piano or organ.

CANTATAS AND OPERETTAS

FOR JUVENILES.

AN HOUR IN FAIRY-LAND. By H. Schoeller. **50** cts.

THE SCHOOL FESTIVAL. By C. J. Allen. **25** cts.

INDIAN SUMMER. By J. C. Johnson. **25** cts.

FLOWER FESTIVAL. By J. C. Johnson. **40** cts.

Send for our Descriptive Catalogue of Operettas, containing full descriptions of the above and other Cantatas.

OPERETTAS FOR YOUNG PEOPLE.

THE HEROES OF '76. By Trowbridge and Cobb. **$1.00**

A DRESS REHEARSAL. By Louis Diehl. **50** cts.

THE HAYMAKERS. By Geo. F. Root. **$1.00**

THE NEW FLOWER QUEEN. By Geo. F. Root. **60** cts.

And many other Operettas and Cantatas, Secular and Sacred. Send for our Catalogue containing full descriptions of the above and other choice works.

DITSON & COMPANY,

BOSTON, NEW YORK AND PHILADELPHIA.

LYON & HEALY, Chicago.